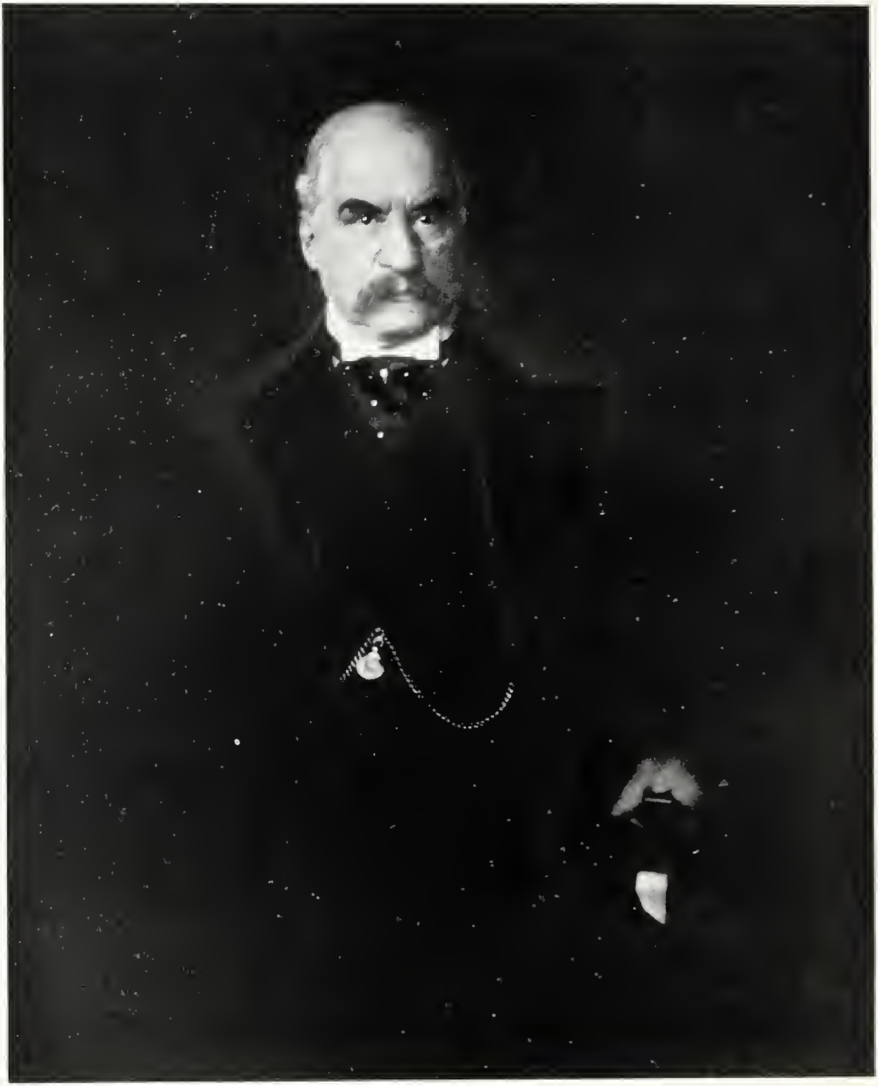
A HISTORY OF
THE METROPOLITAN
MUSEUM OF ART
1905–1941



J. PIERPONT MORGAN, PRESIDENT OF THE MUSEUM 1904-1913
FROM A PHOTOGRAPH BY EDWARD STEICHEN

A HISTORY OF THE METROPOLITAN MUSEUM OF ART

VOLUME II

1905-1941

PROBLEMS AND PRINCIPLES
IN A PERIOD OF EXPANSION

BY
WINIFRED E. HOWE

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PREFACE

In contradistinction to the first volume of the history of The Metropolitan Museum of Art, issued in 1913, this second volume, which records the events of the years 1905 to 1941—years covered by the presidencies of J. Pierpont Morgan, Robert W. de Forest, William Sloane Coffin, and George Blumenthal—is concerned entirely with activities that have already been written up in *Annual Reports of the Trustees* which are far more detailed than those of the earlier period. The more significant happenings have also been described in the monthly *Bulletin* of the Museum, published since 1905. Under these circumstances the historian must needs search for a method of arrangement that will give added value to the narrative, lest the book become a mere repetition of events already published. The noteworthy accomplishments of the Metropolitan Museum, as of American museums as a whole, have been largely associated with the meeting of problems and the formulating of principles, in other words with ideas that have gradually been crystallized into something approaching a philosophy of museum purposes and practice. For this reason an arrangement primarily by subjects rather than by events has been chosen, a tracing of the development in this Museum of one phase of museum work after another, in the hope that the volume will thus present an outline of many of the important problems which all American museums may have faced during this century.

The reader who is familiar with the first volume will realize at once that the events of 1905 to 1912 are included in both books. The suggestion of this overlapping may be found in Robert W. de Forest's introductory note to the volume of 1913, in which he writes, "The earlier chapters of this book treat of events sufficiently remote to be the proper subject of history; they can be viewed in historic perspective. But the last chapter, treating as it does of recent events, can be deemed only a contribution toward history still to be written." That chapter, on the presidency of J. Pierpont Morgan, has now been written from a perspective of over thirty years in accordance with Mr. de Forest's implicit hope that this should be done. The ending of the first volume at 1912 was purely fortuitous, a consequence of the date when the writing was finished, not the natural end of a period;

whereas the year 1905, with which this book begins, marks the end of a regime and the beginning of a new order, a logical line of division in the pattern of the past. A fitting termination for this second book is found at the end of the presidency of George Blumenthal, for this date concludes an era in the Museum.

The research for the volume was undertaken at the behest of Mr. Blumenthal and his interest in the completion of the work was keen. Throughout the writing I have had the ready assistance of my colleagues at the Museum. I am especially indebted for constant advice and collaboration to Henry W. Kent, whose knowledge and judgment have been invaluable.

WINIFRED E. HOWE

August, 1945

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INTRODUCTION BY THE PRESIDENT OF THE MUSEUM

When the first volume of the history of The Metropolitan Museum of Art was issued, in 1913, thirty-two years ago, Robert W. de Forest, then its Secretary, wrote what he called a Foreword, which, he said, was more in the nature of an "afterword," because the pages of the book recalled so much that he once knew and told him so much that he now knew for the first time. In the volume we have before us, the story of the period in which Mr. de Forest as President played a major part is written, but it may be questioned whether if he could read it he would not say again that it tells of many things whose full implications for the future he did not grasp at the time of their happening, things which time has now presented in their true light.

This second volume continues to show, what the first one showed for its years, the logical development of the institution along civic, educational, and inspirational lines, the working out of the purposes given in the Charter granted by the Legislature of the State in April, 1870,[1] in these familiar words: ". . . for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and to that end, of furnishing popular instruction and recreation." The same purposes were again expressed at the opening of the new building in Central Park in 1880, in these words of the Honorable Joseph H. Choate: "They [the Founders] believed that the diffusion of a knowledge of art in its higher forms of beauty would tend directly to humanize, to educate, and refine a practical and laborious people . . . but should also show to the students and artisans of every branch of industry . . . what the past had accomplished for them to imitate and excel."[2] The recognition of the educational and cultural aim and value of the Museum was emphasized once more by an amendment to the Charter in 1908 which dropped the last words "and recreation" as quoted above and explicitly declared that the

[1] Chap. 197 of the Laws of 1870, State of New York.

[2] *A History of The Metropolitan Museum of Art*, New York, 1913, pp. 198 f.

corporation "shall be, and be classed as an educational corporation."[3]

It may be of help to the reader to set down here certain facts about the Museum, which, though told before, may serve by repetition to fix in mind the basic principles which will be found to underlie all its history.

In the first instance, New York owes its museum of art to the public-spirited interest of some of its citizens. Following a suggestion made at a Fourth of July dinner in Paris in 1866 by the Honorable John Jay, a meeting of prominent citizens—representatives of important clubs and associations, the press, the professions, and men of affairs—held on November 23, 1869, at the Union League Club in New York, took the first steps in the organization by appointing a Provisional Committee of fifty to adopt all measures expedient toward the establishment of a museum of art. This committee adopted a temporary constitution and elected officers. To these officers and their fellow Trustees with George William Curtis the Legislature of the State of New York granted on April 13, 1870, the act of incorporation, heretofore referred to as the Charter, under the name of The Metropolitan Museum of Art. By this Charter, or grant of rights, the body corporate, to be composed of all the Benefactors and Fellows of the Museum, became the owner of all Museum property, present and future. By the permanent constitution adopted May 24, 1870, the general management of the affairs of the Museum Corporation was delegated to a Board of Trustees as its governing body.

While the Trustees were securing subscriptions for the expenses of the new institution, making the first purchases of works of art, and finding temporary quarters in which to display them publicly, they were considering something even more important for the future, a permanent home. It was in this connection that the City of New York became a partner in the undertaking. On April 5, 1871, the State Legislature authorized the Department of Public Parks of the City to erect a building for the Museum upon a public park and the City to tax itself for the expense incurred by the issuing of stock.[4] The City's Park Commissioners in 1872 approved the land on the east side of Central Park between Seventy-ninth and Eighty-fourth Streets

[3] Chap. 219 of the Laws of 1908, State of New York.
[4] Chap. 290 of the Laws of 1871, State of New York.

and Fifth Avenue and the Drive as the site, the plans were drawn, and the building was completed and opened in 1880. A lease was drawn up and duly executed and recorded on December 24, 1878, between the Department of Parks as landlord, representing the City, and the Museum,[5] the latter to occupy the building so long as the objects and purposes of a museum of art were carried out there and to give a mere token rent of an *Annual Report* to be made by the Trustees and to be delivered each May first.[6]

The principle of a public art museum in which the city provides the building and the museum corporation owns the collections and administers the institution for the advantage of the public, so frequently carried out since that time, was then initiated. Subsequent acts of the Legislature have provided for the erection of successive wings to the original structure.[7] Other statutes from 1873 on authorized the City through its Board of Estimate and Apportionment to make an annual appropriation, increasing in amount as time went on, toward the maintenance of the Museum, "for the keeping, preservation and exhibition of the collections."[8]

The story of the movement started by a group of understanding and farsighted men, which in seventy years brought about the development of The Metropolitan Museum of Art as shown in this book, forms a chapter in a history of similar institutions throughout the country. It is hoped that this recital will not only disclose the Metropolitan's growth, but will help also to fix with sureness the philosophic and economic principles underlying all such institutions, since rapidly changing social and economic conditions are certain to bring about in the future a great need for understanding and continued study of these principles.

William Church Osborn

[5] Authorized by Chap. 139, Laws of 1876, State of New York.

[6] *Charter, Constitution, By-Laws, Lease, Laws,* New York, 1925, pp. 21-25.

[7] Laws of 1884, 1889, 1895, 1897, 1904, 1905, 1907.

[8] Laws of 1873, 1887, 1892, 1893, 1901, 1906, 1915.

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I. LOOKING BACK TO 1905

So often does the mind instinctively picture the present as always having been, forgetting the outlines of the past, that even those whose memories go back to the beginning of this century may find it difficult to recollect exactly what The Metropolitan Museum of Art was like in the year 1905, or, indeed, what that distant year itself was like. But on a long and steady look backward the changes that have occurred in the Museum since then begin to disappear and the earlier day to stand out distinctly. One thing, however, remains unaltered: the Museum rested then, and still rests, firmly on the foundations laid down in the Charter of April 13, 1870. On that April 13th the Founders had no collections, no building, little money, but they had a controlling purpose; and that purpose, while adapted to new circumstances, has never been changed. It is the structure built upon the foundations that has been continually growing—and growing more rapidly since 1905—in ways undreamed of by the Founders.

In the Metropolitan Museum

First, let us recall the building as of 1905. On Fifth Avenue the familiar limestone façade with its broad flight of steps and wide entrance doors, its Corinthian columns, round arches, and medallions, stood as today, but the structure extended scarcely one and a half city blocks from north to south instead of more than four blocks, as it now stretches out along the avenue. An airplane view, if then possible, would have revealed a much more compact building than now, for on the northwest there was neither Pierpont Morgan Wing nor American Wing, on the south no Library wing; the structure was simple in plan, only one rectangle toward the west, one smaller rectangle toward the east, and connecting them a rather narrow link. Within the main entrance the impressive Fifth Avenue hall opened out before the visitor and beyond ascended the grand stairway, but he soon reached the outer walls of the building in every direction. In the entire Museum there were on the two floors a little more than fourscore rooms available for the display of objects, somewhat over a third of the number of such rooms today; and the walls of all these rooms encompassed a floor space considerably less than half that now available. Such a building, however, may easily have seemed large by the standards of that time, when skyscrapers and huge structures were buildings of the future.

The appearance of the galleries also differed greatly in 1905 from that today. They have been transformed since then by vastly more extensive, more valuable collections to exhibit, by a range and variety of backgrounds against which the objects are seen, by great improvement in the cases housing them, the labels describing them. When in 1871 the Founders made their first purchase of 174 pictures, they were thrilled beyond measure, and rightly, at possessing so large a group of European paintings; by 1905 this purchase had become less outstanding by reason of the other objects that augmented the collections, representing many countries and fields of endeavor; by our day the 174 paintings are but a small part of the most comprehensive collection in the United States as well as one of the great collections of the world. To get a vivid impression of the surprising growth of the collections in recent years and the number of objects on exhibition that a visitor in 1905 could not have seen, one might make a quick circuit of the galleries, scanning the dates of acquisition upon the descriptive labels placed beside the objects. In most rooms, it is safe to say, at least three out of four labels carry a date of 1905 or later.

Let us imagine the bewilderment of a person who had been thoroughly at home in the Museum in 1905 but who by some queer chain of circumstances, a Rip van Winkle sleep perchance, had been prevented from returning to it until 1940. In his nostalgia he would search in vain for a room absolutely unchanged, exactly as he remembered it. His old friends among the works of art, though still in the Museum, would presumably be in new surroundings, frequently associated with newcomers, sometimes in study collections, or even off exhibition and seen only by special privilege because they had yielded their places in the galleries to things more recently acquired and more highly regarded according to the fashions of the day. Take the Bishop collection of jades, given by Heber R. Bishop, as one instance. By an agreement with the donor, this was displayed in 1905, as for over thirty years, in a specially constructed replica of his ballroom, but in accordance with the wishes of the family it now occupies another room in the building and has a completely modern setting and a lighting that brings out the beauty of the jade as never before. Even the hall of casts, the very center of the original building, has been dismantled, reconstructed from floor to roof, and converted into the hall of armor.

To appreciate the growth of service that would amaze our Rip van Winkle, it is only necessary to note that at the opening of the year 1905 there were no classrooms, no study rooms, no lecture hall, no information desk, no copyists' room, no educational staff, no gallery talks, no lending collections or other extension service, no Museum *Bulletin*, to mention but a few of the things now taken for granted; the Museum Library then consisted of between eight and nine thousand bound volumes housed in small, inconvenient quarters. He would indeed find himself in a far different place, much larger in extent, richer in collections, more attractive and logical in arrangement, and, above all else, greater in service.

The Museum he knew a generation or so ago was also much closer to the initial events of its history, for it had a number of living links with the past, all of which have now been severed. Joseph H. Choate, one of the twenty-eight men whose names are found in the Museum Charter as Incorporators, was still actively engaged as a Trustee in the undertaking he had fathered in 1870. During the forty-seven years of his trusteeship, ending with his death in 1917, Mr. Choate remained "constant in his watchfulness over the institution which he helped to found . . . ready as its wise counselor, gracious as its spokesman, a true prophet of its future."[1] At the opening of the Museum building in 1880, it was he who was selected to deliver the address; in 1910, at the fortieth meeting of the members of the Corporation, he was again the inevitable choice to give a talk of reminiscence and of forecast. To him the Museum owes largely both "the breadth of its original scope, embracing all arts and embracing art in its relation to education and practical life as well as to the enjoyment of the beautiful" and "the form of its relation to the City of New York, which has made it essentially a public institution, a museum of the people, sustained largely by the people and administered for the people."[1]

Seven other Incorporators, though no longer Trustees in 1905, were still members of the Corporation: George F. Comfort, who returned to the fortieth annual meeting of the Corporation to recall early incidents in the Museum's history in which he had a vital part[2]; Robert

[1] *Bulletin of The Metropolitan Museum of Art*, vol. XII (1917), p. 126.
[2] See note 2, page 44.

Gordon, the first subscriber to the original fund to establish a museum, who was actively identified with the work of the Museum only until 1884, when he returned to Scotland, his native land, but whose interest in the Museum never flagged even until his death in 1918; Eastman Johnson, who is represented in the Museum collection by six of his paintings; Russell Sturgis, first architect, then writer on the history of art, who was one of the speakers at the preliminary meeting in 1869 at the Union League Club when the Museum was launched; the sculptor John Q. A. Ward, best known perhaps for his portrait statue of Washington on the steps of the Sub-Treasury in Wall Street, whose last service to the Museum was as a member of the Saint-Gaudens Memorial Exhibition Committee in 1908; Samuel G. Ward, the first Treasurer of the Museum; and Theodore Weston, to whom came the honor of being the last living Incorporator. Architect of the so-called South Wing added to the building in 1888, made an Honorary Fellow of the Museum in 1918, a familiar figure at annual meetings of the Corporation and private views of special exhibitions, Mr. Weston took the keenest pleasure in watching the Museum's "beneficent progress," as he termed it, until his death in 1919.

In the year 1905 there were two other Trustees besides Joseph H. Choate who had been associated with the Museum even before it had a permanent home in Central Park. Rutherfurd Stuyvesant was the youngest member of the first Board of Trustees, elected in May 1870, and he served continuously until his death in 1909. "The pioneer and foremost collector of armor in the United States,"[3] he was largely instrumental in securing the Ellis and Dino collections. William Loring Andrews, the last of the men of the 1870's, was a zealous Trustee from 1878 until his death in 1920. How he liked to recall his active part in the moving of the collections from Fourteenth Street to the new building in Central Park, carrying small objects in his own hands! An enthusiastic bibliophile, a collector of volumes in distinguished bindings, himself a writer and publisher of books on New York history and on art, he was the logical choice for the post of Honorary Librarian, a position he held from the small beginnings of the Museum Library until its volumes numbered over 39,000 and its photographs over 50,000. At his death an exhibition of works written or published

[3] *Bulletin*, vol. IV (1909), p. 155.

by him was held in the Library to commemorate his invaluable service.

In the Museums of the United States

Having sketched in broad outline what the Metropolitan Museum was like in 1905 as compared with what it is today, let us glance for a moment at the other art museums in the United States in the same years. The *American Art Annual*[4] lists forty-six galleries in 1905, not including historical societies or libraries and clubs with some collection of art on view. By 1910 there were in the country, according to Paul M. Rea,[5] approximately sixty museums that had art exclusively or chiefly as their field. Laurence V. Coleman in his work *The Museum in America* records 387 art museums at the close of 1938, including in this figure 224 public museums, 115 connected with colleges and universities, and the remaining 48 divided among eight categories.[6] He also makes the statement: "New museums are coming into being at the rate of one or more a week."[7] From these different calculations it is immediately evident that the years since 1905 have seen a rapid increase in museums, especially those wholly or in part supported by municipal or state funds and so termed public institutions. Obviously, a much greater proportion of the boys and girls growing up today can see some collection of art within a reasonable distance from their homes than their parents and grandparents could in their youth.[8]

With this increase in the number of museums has come a closer relation among them, a recognition of their community of interests, a more professional attitude toward their specific problems. Small museums have looked to large museums for help and advice; new mu-

[4] Vol. I (1905-06).

[5] *Educational Work of American Museums*, in the Report of the U. S. Commissioner of Education, 1913, p. 299.

[6] *The Museum in America*, Washington, 1939, vol. III, p. 663.

[7] Vol. II, p. 397.

[8] Another chance for all in the large cities to see works of art is afforded by exhibitions in the galleries of art dealers, usually free, occasionally with admission fees for charitable causes. In January 1905, the *Art News* listed 12 such galleries in New York as holding exhibitions. In December 1940, 72 exhibitions were going on in 67 art dealers' galleries, while 12 museums, societies, and other organizations in the city were announcing 16 exhibitions. Roughly, then, these figures indicate a sixfold opportunity today for the New York public to study groups of paintings, sculpture, and the minor arts.

seums have often been patterned upon those well established. A considerable bibliography on art museums, their philosophy, purposes, and methods, largely printed during the last generation, is available to the museum personnel. Two organizations whose membership is open to art museum workers have played an important part in the development of a professional esprit de corps. The older body, the American Association of Museums, organized in 1906 for the purpose of promoting the welfare of museums, embraces in its membership employees and officials of all types of museums—science, history, and so on, as well as art—the emphasis being laid on their common problems regardless of the character of their collections. Among its first officers were such men as Hermon C. Bumpus, Director of the American Museum of Natural History; William M. R. French, Director of the Chicago Art Institute; W. J. Holland, Director of the Carnegie Museum, Pittsburgh; and W. P. Wilson, Director of the Commercial Museum, Philadelphia. It is essentially the society of the museum man, managed by the members of the profession and devoted to their special needs and technical difficulties. All phases of museology are its field, both those of general importance and those of interest especially to one class of museum or one type of museum worker. The other society, the American Federation of Arts, was established in 1909 primarily to influence legislation, such Metropolitan Museum Trustees as Elihu Root and Frank D. Millet being active in its founding and Charles L. Hutchinson of the Chicago Art Institute becoming its first President. It is open to all organizations and individuals concerned in some way with art—museums, societies, schools, writers, artists; art is the common denominator of membership. Each of these associations has provided a clearinghouse for information throughout the year and a rostrum for addresses and discussion at its annual meetings. Each has published both periodicals and books of interest to museum workers.

Not only have museums grown in number and in class consciousness; they have also changed in character and developed in purpose. A new concept of their role in American community life, though already stated before 1905, has since then been crystallized and put into action, and it is only just to say that the Metropolitan Museum has played a leading part in much of this development. Education, practical usefulness, and service, these three, have entered both into the museum vocabulary and into the museum program. The museum has been recognized as the one of the educational triad—the school, the library, and the museum—peculiarly fitted and especially responsible for "visual instruction," for "the enrichment of education through the 'seeing experience.' "[9] For the student and the practical worker it has become a laboratory of design. Ideally the museum of today is a community center, democratic in spirit, friendly in approach, dedicated to bringing to the public it serves an understanding and an appreciation of the collections it holds in trust.

[9] Anna Verona Dorris, *Visual Instruction in the Public Schools,* Boston, 1928, p. 6.

II. THE MEN WHO GUIDED THE MUSEUM'S COURSE

THE year 1905 marks what we might call the coming of age of the Metropolitan Museum after a somewhat precarious childhood and a youth of great promise though hampered by lack of money. Fortunately the financial stringency so far as it affected purchases had been largely overcome by a munificent bequest from Jacob S. Rogers, available just before the opening of our period.

At this time came also an almost complete change of leadership. In 1904 the devoted Director and Secretary, General Louis P. di Cesnola, who had borne the burden and heat of the earlier days, had died, as well as the President, Frederick W. Rhinelander, who was one of the original Trustees, and another of that honored group, Samuel P. Avery, who had served with conspicuous devotion for thirty-four years. J. Pierpont Morgan had been elected President in November 1904, bringing to the office sound judgment, the prestige of his position in the financial world, the daring of big business, and a vital interest in the advancement of the Museum. It is hard to overestimate the value of this election. That a man known universally for his acumen in finance should devote both time and talent to the active administration of a museum of art placed such institutions on a new footing. Other men of affairs decided that art was worthy of their attention, even their collecting, and the Museum deserving of their support.

At the same time Robert W. de Forest had been elected Secretary of the Museum's Board of Trustees and John Crosby Brown its efficient and faithful Treasurer; in 1905 Henry W. Kent became its Assistant Secretary, Sir Caspar Purdon Clarke its second Director, and Edward Robinson the first Assistant Director.

The initial task to which the Trustees under their new President devoted earnest consideration was the finding of the best successor as Director to General Cesnola, whose capacity for work and utter loyalty to the welfare of the Museum for more than a quarter of a century had set a standard hard to equal. For the ideal museum director the Trustees laid down four essentials: "1. executive ability; 2. courtesy and those qualities of the gentleman and man of the world which will enable him to put the Museum in relations of respect and sympathy with the different classes of the community he meets in its interest; 3. expert knowledge of art, if not in all departments, at least with such breadth of view as to make him sympathetic with all departments; 4. museum experience." The man who in their opinion most nearly embodied these essentials was Sir Caspar Purdon Clarke, Art Director of the Victoria and Albert Museum in London. Fortunately he was attracted to a position that offered so much of opportunity and influence. Of him the Nominating Committee reported that not only did he possess the necessary qualifications to a marked degree but also he was "in touch with the modern art movement" and "acquainted with" and "interested in the educational functions of museum work." Lest criticism be voiced of asking an Englishman to become the director of an American museum, they added, "In appearance and manner he is more American than English. He is essentially a man of the people, has made his own career by his activity and energy, and he is thoroughly democratic and approachable."

Alas, barely five years of a rare type of service were granted to Sir Purdon. His health demanded a year's leave of absence in 1909, and in 1910 he was obliged to resign his position on his physician's advice. The following March he died. In those few years, however, he had instilled into the Museum a spirit of hospitality that created a reciprocal interest in the public, the artist, and the artisan. The five years were marked by greater security in the Museum's financial status through munificent bequests (those of John Stewart Kennedy and Frederick C. Hewitt, for example), additions to the collections through careful purchases and generous gifts, changes in the building through the erection of new wings and the rearrangement of the objects, and gains in prestige throughout the community by Sir Purdon's winsome friendliness. Perhaps the best summary of the debt that the Museum owes to its second Director is found in the memorial resolution adopted by the Board of Trustees upon his death. It reads:

"Resolved: That in the death of Sir Caspar Purdon Clarke The Metropolitan Museum of Art has lost one who, in its new era of prosperity, did much toward affiliating the institution with the life of the people of the city and more particularly with the classes to which it may be of greatest practical service, the artisan and the manufacturer. Of unusual training in industrial art, of wide personal experience in practical matters, of distinguished service to his native country both at home and in India, of encyclopedic information, and, best of all, of unfailing sympathy and kindliness, he was peculiarly fitted in equipment of mind and heart to strike the personal note which brought the citizens of New York to a realizing sense of their welcome to the Museum and their participation in its advantages. During Sir Purdon's incumbency of the directorship, the pervasive qualities of the man gave to the activities of the Trustees a personality rich in humanity, which will ever remain a testimony to his worth and service."

In November 1910, the third Director of the Museum, Edward Robinson, took up the reins of leadership. He had the distinction of being the first American to set for himself in early manhood the goal of pre-eminence in administering a museum of art. Toward this goal he advanced with singleness of purpose, first in Europe, where he spent five years in study in Greece and at the University of Berlin; then in Boston, where he lectured in Harvard College on classical archaeology and built up the classical collections in the Boston Museum of Fine Arts, at length becoming its director; finally through five years' experience as Assistant Director of The Metropolitan Museum of Art until his appointment to the directorship, the highest position in a museum of art available in America. This place he continued to hold until his death in 1931. Not only so but until 1925 he carried the double responsibility of Director and Curator of Classical Art, administering his department with discriminating knowledge and the entire Museum with marked ability and distinguished service.

Each of the three directors we have named had his special contribution to make to the development of the Museum. First, the military figure of General Louis P. di Cesnola, a leader tireless and farseeing, firm in administration, singlehearted in devotion; second, the gracious, friendly gentleman from England, Sir Caspar Purdon Clarke, who brought both learning and urbanity to the position; third, the distinguished classical archaeologist, Edward Robinson, who maintained those high standards of integrity, taste, judgment, courtesy, and devotion to duty that characterize the true gentleman and scholar.

The year 1913 was the next decisive year in the Museum's leadership. It opened with a feeling of expectancy both for the Museum personnel and for the public, since there were known to be in the Museum many rare and beautiful objects belonging to the collections of its President, J. Pierpont Morgan. These had never been seen in this country, for, accumulated abroad, they had remained there—in Mr. Morgan's London residence, No. 13 Prince's Gate; in his country seat, Dover House, near Putney; in the Victoria and Albert Museum or the National Gallery, London; and in storage in Paris. That this magnificent assemblage was actually within the Museum, though only in part unpacked, was sufficient cause for happy excitement. Arrangements for a loan exhibition of the twenty-nine paintings, each one a masterpiece, had already been made. On January 15th it was opened in the so-called Gallery of Loan Exhibitions (E 11). At the same time successive groups of early drawings from the collection were hung in another gallery. On the first four Sundays of the exhibition the attendance totaled 45,600, an unprecedented number for four consecutive Sundays.

But the owner of these treasures was never to see his collections assembled, or any exhibition of even a part of them in America, for on March 31, 1913, J. Pierpont Morgan died abroad, and in his death the Museum suffered a seemingly irreparable loss of leadership. It would have been irreparable had it not been that through his personality and influence the place of the Museum among the great art institutions of the world was already secure. At a special meeting of the Trustees a memorial resolution was adopted and a committee was appointed to consider the erection of some fitting memorial. On the day of the funeral the Museum was closed as a tribute of respect, the first time in eight years that its doors had not been opened during an entire day. Five years later, after Mr. J. P. Morgan had presented to the Museum a large part of his father's collections, a committee of the Trustees, consisting of Elihu Root, Lewis Cass Ledyard, and Henry S. Pritchett, prepared a resolution which the Trustees adopted as "a formal and—so far as possible—permanent record of the great service rendered to the Metropolitan Museum and to the American people through the Museum by the late John Pierpont Morgan."[1] No historian of the Museum could do better than to quote a generous portion of this resolution.

[1] Printed both in a pamphlet by Daniel B. Updike at the Merrymount Press and in the *Bulletin.*

"John Pierpont Morgan, born April 17, 1837, died March 31, 1913, was the most powerful and dominant personality in the field of finance during the period between the American Civil War and the Universal War of 1914—a period distinguished by the most amazing development of industrial organization and productiveness ever known in the history of the world. The conduct and control of great affairs during this time of intense activity brought to him a great fortune, continuous labor, and heavy responsibility; yet neither wealth nor pressure of labor and responsibility prevented the growth and exercise of very noble qualities of patriotic citizenship and human sympathy. He loved his country and his kind. Expressing himself seldom in words but constantly in deeds, he was a part of all good causes. Generous almost to a fault, modest and unassuming, he did good in secret all his life without thought of praise or recognition. He loved all forms of beauty, and with his largeness of nature and of means he became the greatest art collector of his time, and in the history of art his name must always rank with those great princes of the Old World who in former centuries protected and encouraged genius. He was as unselfish with his treasures of art as he was with his fortune. He believed that the happiness of a whole people can be increased through the cultivation of taste, and he strongly desired to contribute to that end among his own countrymen. His last will carried on to his descendants the influence of that feeling in the wishes which he expressed regarding the disposition of his great collections.

"The most marked expression of this impulse during Mr. Morgan's lifetime was in his service to this Museum. He was one of the original subscribers to the preliminary fund raised in 1870 as the basis for the organization of the Museum, and from that time for all the remaining forty-three years of his life he never failed in his constant support of the institution. He was one of the first fifty patrons whose names appear upon the list of 1871 as members of the Corporation. He became a Trustee in 1888, and discharged the duties of that office for twenty-five years until his death. He was a member of the Executive Committee and of the Finance Committee of the Board from 1892 to 1894, a member of the Executive Committee again from 1901 until his election as First Vice-President in 1904, when he became, as he ever after remained, an ex-officio member of the Committee. He was elected President in 1904, and remained President until the time of his death. His first recorded gift to the Museum was in 1897, and for the sixteen years which followed there was a rapid succession of valuable and princely gifts. . . .

. . .

"Incalculable in value as are these gifts, they should not obscure the memory of Mr. Morgan's service to American art and American education in art as President of the Museum. When he came to the presidency the Museum had passed through the period of early struggles and local significance, and the point had been reached when the question was to be determined whether the original impulse was to spend itself, satisfied with a local and provincial success, or whether, on the other hand, the institution was to be developed into one of the great museums and educational influences of the world. Mr. Morgan's presidency decided that question. His sure knowledge of the field, the largeness of his instinctive methods, his dauntless courage, his vision, and his faith breathed into the institution a new life, communicated to it a new and tremendous impulse, and inaugurated a new period of development, which, so far as we can judge, makes certain a future of power and usefulness for which our country and all the people in the New World who love art and the influences of art will owe honor to his name."[2]

The "fitting memorial" to the late President of the Museum which the Trustees determined to erect was not completed for over seven years. Then against one of the piers supporting the central dome of the Fifth Avenue hall, a place as conspicuous as could be found, was erected a sculptured stone tablet upon which Paul Manship had worked for more than six years. Upon the central slab is engraved the following inscription written by Joseph H. Choate: "Erected by the Museum/ in grateful remembrance/ of the services of/ John/ Pierpont/ Morgan/ from 1871 to 1913/ as Trustee, Benefactor/ and President./ He was in all respects/ a great citizen. He/ helped to make New York/ the true metropolis/ of America. His interest/ in art was lifelong/ his generous devotion/ to it commanded world-/wide appreciation./ His munificent gifts to/ the Museum are among/ its choicest treasures./ Vita plena/ laboris."

In the summer of 1913, J. P. Morgan, who bore the name and in-

[2] *Bulletin*, vol. XIII (1918), pp. 102, 103.

herited the spirit of his father, expressed his desire that the vast collections his father had assembled should be exhibited "for the benefit of the public" as soon as possible. "I know," he wrote, "that it was in my father's mind to make a loan exhibition of them in the new south wing which is to be built . . . . A long time, however, must necessarily elapse before the construction of the new wing makes such an exhibition possible. I understand . . . that it is quite possible to arrange in the new northeast wing a temporary installation of the objects, which would be, while not of a final character, of great advantage to the people of New York, since it would enable them to see the things and get the benefit of them pending such final disposition as may be made of the objects under Mr. Morgan's will. . . . I should be glad to have the things shown at a loan exhibition to be opened some time early in the year 1914." Accordingly the Museum staff gladly bent their utmost endeavors to prepare quickly such an installation as would be worthy of the great opportunity offered to the Museum, and on February 17, 1914, the thirteen rooms on the second floor of the new north wing (Wing H), open to the public for the first time, displayed the entire collection. The curators had done their work skillfully, and with equal skill the Museum force of mechanics had carried out the scheme of installation planned by the staff. The Director, Edward Robinson, in his announcement of the exhibition commented on the collection, "It may well be doubted whether even he [Mr. Morgan] realized what a bewildering abundance of splendid objects he had accumulated, or what a display they were capable of making."

The office of President of the Museum, made vacant by Mr. Morgan's death, was offered to his son, J. P. Morgan, but he declined in the following words: "My interest in the Museum is keen and my desire for its welfare great, but it is impossible for me, in view of all the other duties which have fallen on me in the last few months, and which are in their nature most compelling and absorbing, to accept the office which you so kindly offer." The Museum then turned to the one Incorporator on the Board of Trustees, Joseph H. Choate, but he also was constrained to decline, remaining First Vice-President so long as he lived. On October 20, 1913, Robert W. de Forest was unanimously elected President. Nearly eighteen years of able administration proved the wisdom of this choice. His service ended only with his death, on May 6, 1931. The intervening years were a period of unparalleled growth and vision, of the extension of those services to the public that had been inaugurated earlier and the undertaking of new projects of far-reaching effectiveness. Nor was his service limited to the Metropolitan Museum; wherever the interests of art and the artist were at stake throughout the country, he was a forceful and constructive leader.

When Mr. de Forest became President, Henry W. Kent, from 1905 Assistant Secretary of the Museum, was elected Secretary. For twenty-six years these two worked together in a close association that brought great benefit to the Museum. Which one initiated and which seconded each of many activities of the period, no one else may know, but in 1931 the Museum had become pre-eminently the possession of the people, both adults and children, through a quick recognition of opportunities and of needs. Surely of Mr. de Forest no one could speak with such knowledge, insight, and sympathy as his constant co-worker. Mr. Kent's appraisal reads in part as follows:

"Robert W. de Forest's interest in The Metropolitan Museum of Art dated back to his early manhood. His first relationship to the Museum came through a personal tie, for he was a son-in-law of one of the Incorporators, the first President of the Museum, John Taylor Johnston.

"His official connection with the Museum began forty-two years ago. In 1889 he became a Trustee, in 1904 Secretary to the Board of Trustees, in 1909 Second Vice-President, and in 1913 the Museum's fifth President. In all these capacities he gave his time and energy unstintingly to the work of building up the Museum and administering its affairs, with wide sympathy and knowledge of men, art, and social conditions, with prompt and sure initiative in large affairs, and with rare skill in organization.

"The problems of legal and financial responsibility involved in handling the great funds coming to the Museum through gifts and bequests, notably the bequests of Jacob S. Rogers, Isaac D. Fletcher, and Frank A. Munsey, received his special study. As Secretary and as President he presented these problems to his board with exceptional ability in recognizing essentials and in establishing sound policies for the future. When Mr. Fletcher in his will solved admirably the problem of a conditional bequest,[3] it was Mr. de Forest who, in his com-

[3] See pages 77 ff.

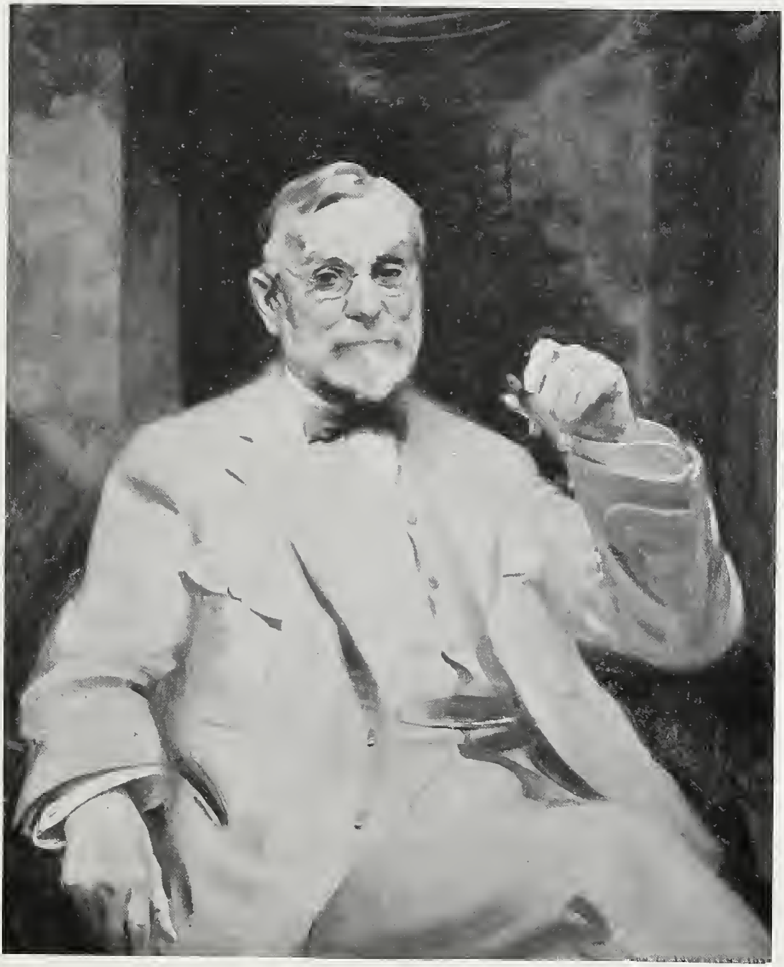
ments upon this, became the spokesman of the museum world upon a difficult question of administration.

"As new issues and fresh demands involving the establishment of policies and the inauguration of practices confronted the Museum, he applied to each with singular clarity of vision the principles of the Founders. Ever mindful of their program—'to encourage and develop the study of the fine arts and the application of arts to manufacture and practical life, to advance the knowledge of kindred subjects, and, to that end, to furnish popular instruction'—he continuously sought to develop and enlarge it. Clear as to the duties therein laid upon the officers of the Museum and loyal to those who had imposed them, he was wisely liberal in his interpretation of the principles involved and in the application of them to present-day conditions and needs. Thus he advocated the extension of the educational opportunities of the Museum, so far as practicable, to the teachers and pupils of the public schools of the City of New York, encouraging not only the attendance at the Museum of classes of children with their teachers, but also the building up of the Museum's own educational staff for work both in the Museum and in the schools. His gift for interpreting the purposes of the Founders in the light of present and future needs led him also to counsel and actively to support the co-operation now existing between the Metropolitan Museum and the industries. The same clear thinking gave him a deeply sympathetic understanding of the interrelations of the museums of the country and of their relations to the societies and other organizations working in the interests of art. He was among the first to realize the necessity of placing objects of art on the free list in the tariff, a matter which touches all lovers of art as well as museums, and among the most active in the struggle to accomplish this end.

. . .

"Mr. de Forest's personal contributions toward the growth of the Museum collections have been very valuable. Because of these he was elected a Benefactor in 1920. . . . The American Wing, which he and his wife, Emily Johnston de Forest, gave . . . , stands as a monument to his thoughtful concern both for early American art, especially industrial art, and for the development of the particular form of installation here exemplified, which involved a new museum problem.

"To Mr. de Forest's prolonged and deep interest in the Museum,



ROBERT W. DE FOREST, PRESIDENT OF THE MUSEUM 1913-1931
FROM A PORTRAIT BY JOHN C. JOHANSEN

to the continued study he made of its requirements and its possibilities, and to his active fostering of its interests is due in large measure the place it has come to fill today in the community and in the country."[4]

The year 1931 seemed to mark the end of an epoch in the Museum. In rapid succession seven of what we might term the second generation of Museum administrators finished their labors. Besides the President, these were the Second Vice-President, Henry Walters; three Trustees, George F. Baker, Edward D. Adams, and Daniel Chester French; an Advisory Trustee, Charles W. Gould; and the Director, Edward Robinson. Henry Walters, a leading citizen of a distant city, brought to the Museum sage advice in business and financial matters, expert guidance in the development of the collections with generous contributions toward that end, and long and loyal personal service; George F. Baker's presence on the Board of Trustees assured the public of probity of judgment and rightness of administration, his fellow Trustees of unfailing support and prudent counsel; Edward D. Adams, prominent in the banking world and active in various engineering enterprises, made his most distinguished contribution to the Museum in his chairmanship of the Finance Committee through his "wide business experience, cool judgment, and habit of close scrutiny of details"[5]; Daniel Chester French by virtue of his knowledge of art and his associations with other artists rendered the Museum a service of peculiar value, enhanced by his own character, his kindliness and courtesy, his sympathetic understanding, his gift for friendly relationships; Charles W. Gould, first an active Trustee for fifteen years, then upon transferring his residence to California in 1930 an Advisory Trustee with a continuing interest in Museum affairs, had retired from a distinguished career in the practice of law and therefore was free during all this period to devote himself to the public duties of citizenship and to a discriminating taste in art and a rare talent for friendship. It is needless to say that all of these Trustees gave both money and works of art to the Museum.

To the Founders and their colleagues belonged the pioneer work—

[4] *Bulletin*, vol. XXVI (1931), pp. 139, 140.

[5] *Bulletin*, vol. XXVI (1931), p. 162.

the enunciation of principles and the first steps in organization; growth then was comparatively slow, for resources at first were pitifully limited, as we have said, the shackles of a rigid economy being removed only in 1903 with the receipt of Jacob S. Rogers's unexpected bequest, though even this was applicable only to the purchase of objects of art and of books. To the second generation of Museum administrators were entrusted the adaptation of the same principles to changing times, the development of the organization to keep pace with new conditions, the administration of funds that to the Founders would have seemed fabulously large and of collections marvelously enriched.

Recognizing the significance of this passing of a generation, the Museum Trustees and staff on June 8, 1931, held a meeting in the Lecture Hall in honor of the five men who had then died. William Sloane Coffin and William Church Osborn spoke for the Trustees, Henry W. Kent and Herbert E. Winlock for the staff. The entire Museum personnel was present. The occasion was marked by expressions of sorrow in the loss of such leaders, of pride in their accomplishment, and of determination to go forward, assuming their responsibilities.[6]

When both the President and the Director died in less than a month the problem of new leadership became acute. At a special meeting of the Trustees, the First Vice-President, Elihu Root, whose name had long conferred honor upon the Museum and whose wise counsel was invaluable to his fellow Trustees so long as he lived, tendered his resignation from the vice-presidency by reason of age, and William Sloane Coffin, a Trustee since 1924 and the Treasurer since 1930, was elected in his place. For several months Mr. Coffin as First Vice-President carried the full responsibility of leadership; in December he became the sixth President of the Museum. This choice was significant of the trend in Museum affairs. Mr. Coffin was in early middle life, a graduate of Yale, at the head of a large business house, a man especially interested in the decorative arts, both of our day and earlier, and active in associations devoted to improving the artistic excellence

[6] A pamphlet *Exercises in Memory of Robert W. de Forest, Edward D. Adams, George F. Baker, Charles W. Gould, and Edward Robinson,* printed by the Museum Press, gave a permanent record of the addresses.

of those arts in America. In 1927 he had given the Museum an extensive collection of the French printed textiles called *toiles de Jouy,* a gift that occasioned a special exhibition of painted and printed fabrics accompanied by a catalogue and an English translation of Henri Clouzot's latest book on the subject, *Histoire de la manufacture de Jouy et des ateliers français de toile imprimée, 1760-1815.* Mr. Coffin's training for his office and his outlook toward the future were indicated in a statement that he gave out upon his election:

"It was my good fortune to spend many hours with Mr. Robert W. de Forest, the late President of The Metropolitan Museum of Art, discussing his policies and plans for its future. On account of this intimate knowledge, upon Mr. de Forest's death I was asked by the Trustees to serve as Acting President. It is obvious that the election today indicates no break with the established policy of the past, but rather a continuous development upon the foundations so well laid by Mr. de Forest and his associates.

"However, new demands and new opportunities call for new work in a number of important fields . . . . Many of our most generous friends have died in the past year, but we are confident that many new friends will enable us to carry on an enlarged work and to render more efficient service in the future."

The following month, January 1932, a new Director was elected. Joseph Breck, who since 1917 had held the position of Assistant Director in addition to that of Curator of Decorative Arts, had performed the duties of the Director well in the interim; but as The Cloisters demanded his constant attention,[7] he received the appointment as Director of The Cloisters and Herbert E. Winlock became the Museum's fourth Director. Again a man trained in archaeology was entrusted with the responsibility of the conduct of the institution. In 1906, upon his graduation from Harvard Mr. Winlock became a member of the Museum's Egyptian Expedition and except for the war years, when he saw active service in France, his entire professional career had been devoted to Egyptology. In 1928 he was made Director of the Expedition, and in 1929 he succeeded Albert M. Lythgoe as Curator of Egyptian Art. Outstanding as an archaeologist

[7] See pages 210 ff. for an account of The Cloisters, the branch of the Museum devoted to mediaeval art.

and brilliant as a writer in his field, he had also had experience in the complicated administrative problems involved in directing an expedition.

The new President and the new Director worked together harmoniously and with energy and enthusiasm. Eight new Trustees, younger men, were elected to fill the vacancies and round out the Board. A youthful spirit pervaded the Museum councils. Mr. Coffin put his time, zeal, and trained business ability unstintingly at the service of the Museum. He was ever alert to further its interests. But only two years of office were granted him; he was suddenly stricken by death in December 1933, leaving the Museum a record of devoted service.

Again the Museum Trustees were required to elect a new head. This time they turned to a man of years and experience, one who had been on the Board of Trustees since 1909, who had long served on the Executive Committee and for two years had been its chairman, who had been a member of various other committees, especially the Finance Committee (of which he had been chairman since 1923), who in 1922 was elected a Benefactor by virtue of the importance of his gifts,[8] whose service to the cause of art had been recognized in France by his receiving the rank of Grand Officier of the Legion of Honor—George Blumenthal, the seventh President of the Museum. In the official announcement of the election occurs the following statement: "A distinguished connoisseur, notable as a collector of judgment and as one foremost in the encouragement and promotion of the arts, Mr. Blumenthal comes to the presidency with the knowledge and experience which augur well for the welfare of the Museum under his leadership. The Trustees have elected Mr. Blumenthal with entire confidence that under his guidance the Museum will continue to expand in usefulness."[9] His years of leadership proved such confidence well founded; his presidency ended with his life on June 26, 1941.[10] His keen intellect and unerring rightness of judgment and conduct, his knowledge and taste as a connoisseur, and his genius in financial affairs made him a leader of rare distinction; his greatness of heart made him a benefactor and a friend to many.

[8] See page 102 for Mr. Blumenthal's most important gift.

[9] *Bulletin*, vol. XXIX (1934), p. 18.

[10] See pages 95 f. for Mr. Blumenthal's bequest to the Museum.

During Mr. Blumenthal's eventful years as the Museum's President serious changes occurred in the administrative staff. In April 1939, ill health compelled Mr. Winlock to ask for relief from his position as Director, a request reluctantly acceded to by the Trustees. To borrow phrases from an editorial in the *New York Herald Tribune,*[11] his had been "a memorable administration," packed with achievements that required "a spirit immeasurably vital and buoyant," and Mr. Winlock, though "absorbed in recondite matters," had been a "scholar doubled with the man of action," a "magnificently zestful figure, intensely human." "The warmth and friendliness of his outlook upon life" kept the Museum filled with "an atmosphere of accessibility and helpfulness." Fortunately in his new capacity as Director Emeritus Mr. Winlock has been able to continue his writing for the Museum as an "imaginative archaeologist," as Royal Cortissoz called him.

Nearly a year was consumed in finding Mr. Winlock's successor, and meantime William M. Ivins, Jr., Curator of Prints and since November 1933 the Assistant Director, ably performed the duties of the office as Acting Director. In May 1940, Francis Henry Taylor became the Museum's fifth Director in its seventy years of existence, and Mr. Ivins was honored by being given the title of Counselor. Only once before in its history had an election of a Director marked so complete a break with the past; except for Sir Caspar Purdon Clarke the earlier directors had been elevated from other positions on the Museum staff. Mr. Taylor set another record in that at thirty-seven he was the youngest Director the Museum had ever called. During the preceding nine years he had been Director of the Worcester Art Museum, following several years as a curator in the Pennsylvania Museum of Art.[12] He was already favorably known in museum circles for his liberal interpretation of the function of museums as inspirational forces in the community, and especially for his dynamic program of exhibitions, lectures, and other forms of educational service at Worcester as well as the series of notable acquisitions obtained there during his directorate.

Two new positions were created in 1940, those of Vice-Director and Business Administrator. To the former position came Horace H. F.

[11] April 20, 1939.
[12] Since 1938 the Philadelphia Museum of Art.

Jayne from a double position he had held in Philadelphia, that of Director of the University Museum and Chief of the Eastern Division and Curator of Sculpture at the Philadelphia Museum of Art. Laurence S. Harrison, who for many years was connected with the International Business Machines Corporation, was appointed Business Administrator.

At the end of 1940 Henry W. Kent resigned his position with the Museum, of which he had been a vital part for thirty-five years, eight as Assistant Secretary and twenty-seven as Secretary of the Board of Trustees, years characterized by "unselfish, devoted, and untiring energy and intelligent and constructive foresight."[13] His greatest service to the Museum lay in creating its administrative system. The many-sidedness of his contribution may be suggested by naming a few of the important features of its organization that he initiated: the *Bulletin*, the Editorial Division, the Catalogue Division, the Museum Press, the Photographic Studio, the Information Desk, the Extension Division, the Department of Educational Work, and the Department of Industrial Relations. His pioneering spirit in the field of early American decorative arts was the direct inspiration of the chain of events that culminated in the American Wing, for he imbued Mr. and Mrs. Robert W. de Forest with his interest and the rest followed—the exhibition of early American furniture, silver, pottery, and glass in connection with the Hudson-Fulton Celebration in 1909, the gift by Mrs. Russell Sage of the Bolles collection, the continued building up of examples of early American decorative arts, the securing of original rooms or parts of rooms as a background for these, and, finally, the gift of a building to create a suitable environment for early American objects. George Lauder Greenway, since 1932 Assistant Secretary, was elected Secretary of the Board of Trustees upon Mr. Kent's resignation.

Faced again in 1941 upon the death of George Blumenthal with the necessity of electing a new President, the eighth in succession, the Board of Trustees chose the one of their number longest in service. Certainly no man ever came to the presidency of the Museum who had had a greater opportunity to understand its many problems and

[13] Quoted from the resolution of regret at Mr. Kent's resignation adopted by the Board of Trustees.

possibilities than William Church Osborn, who had been thirty-seven years a Trustee, thirty-four years a member of the Executive Committee, thirty-one years Chairman of the Committee on the Buildings, eight years a member of the Purchasing Committee, nearly a decade a Vice-President. His life, like those of his predecessors, has been spent in devotion to the interests of his fellow citizens as well as in appreciation of the fine arts. As a collector his special interest has been modern French paintings.

III. THE GROWTH OF THE BUILDING

A BRIEF survey of the origins of museum architecture will give the background for a study of the growth of the Metropolitan Museum building. In Europe, where a number of the most important public museums and galleries were established in the seventeenth and eighteenth centuries, the earliest collections, often belonging to the state, were housed in buildings already erected, usually palaces of monumental architecture—for example, the Louvre in Paris. By certain adjustments these lordly edifices were made to serve a purpose for which they were not originally intended, but as the collections they held consisted mainly of paintings and sculpture—the so-called fine arts—with some antiquities from Greece and Egypt, objects which at the time were more often looked at admiringly than studied closely, such a setting seemed not inappropriate.

Museum Architecture in America

It was but natural that the same style of architecture was adopted in the nineteenth century for new public buildings in America—libraries, museums, city halls, and so on—that they should be regarded primarily as architectural monuments which would add distinction to the city. So it came about that buildings erected for the purpose of displaying museum collections frequently sacrificed museum requirements to architectural splendor, which by this time had become a tradition. Such structures as the Louvre and the Vatican had given the modern architect, and often the museum man as well, his "ideas as to correctness in architectural matters—halls, galleries, rotundas, monumental flights of steps, lofty walls—everything dignified and stately and, of course, skylighted."[1]

What the nineteenth-century architects often failed to take into account was that the functions of museums were changing and expanding, so making fresh demands upon the museum building. Examples of the decorative arts, bearing an intimate relation to the things of daily use as created by artisans and manufacturers, had taken their place beside paintings and sculpture, and they required a

[1] H. W. Kent, "Museums of Art," *The Architectural Forum*, vol. XLVII, no. 12 (December 1927), p. 581.

different treatment, less formal but no less careful. In addition, museums no longer existed only to preserve and to exhibit works of art, for there had sprung up a new ideal of service to meet a newly studied obligation to the people. It was the people who would use the museum, and for their comfort, convenience, enjoyment, study, and practical problems the building must provide. The modern museum should therefore be "designed from the inside out,"[2] its façade the last consideration rather than the first; function should always govern form. Only in the twentieth century, coincident with the rapid development of the museum idea, were these facts fully recognized in this country[3]; only then were the functional requirements realistically considered, both those common to all museums and those growing out of conditions peculiar to each institution.

In every new museum building the invariable requirements include the following: the most economical and effective use of space (both floor space and wall space), the right size and proportions for rooms devoted to different classes of objects, the lighting for each kind of material that will best bring out its individual qualities, the arrangement of galleries to provide visitors with the greatest convenience in circulation, the elimination or at least the lessening of "museum fatigue" by sound psychological methods, the satisfaction of the conflicting interests of the casual visitor and the student or practical worker, the logical placing of offices and shops for the efficient performance of different types of museum work and for the well-being of the workers, and, perhaps most difficult yet most important, the maximum of flexibility in construction to prepare for an unpredictable

[2] Meyric R. Rogers, "Modern Museum Design," *The Architectural Forum,* vol. XLVII, no. 12 (December 1927), p. 601.

[3] In Germany such recognition came late in the nineteenth century. Dr. Alfred Lichtwark, Director of the Kunsthalle in Hamburg, and Dr. Wilhelm Bode, Director of the Kaiser Friedrich Museum in Berlin, were pioneers in problems of building, arrangement, and installation who stimulated the thinking of the most forward-looking museum administrators in America. In 1903 Dr. Lichtwark wrote: "A new and flexible architecture, without pronounced characteristics of style, is now coming into being. Architects have made up their minds to abandon the worship of façades. . . . When a new museum is to be built, the ground plan should be the starting point. . . . This plan must . . . satisfy the two main requirements for the comfort of visitors,—freedom of movement and tranquillity." Museum of Fine Arts, Boston, *Communications to the Trustees,* p. 81.

future growth in the collections. To meet this last requirement—provision for growth—the interior walls cannot be fixed and immovable, but wherever possible some sort of movable partition between the rooms must be devised.

In 1903, when the present building of the Boston Museum of Fine Arts was to be erected, the architects and the Building Committee of the Trustees spent at least two years in study and experimentation, even setting up a temporary structure on the new building site to try out the best proportions for rooms devoted to specific classes of objects and the effect of different lighting upon various parts of the collection, in particular upon paintings and sculpture.[4] In 1910 the Metropolitan Museum opened its first wing (Wing F) that was built for a special collection—the Georges Hoentschel collection of French decorative arts. In this Wing of Decorative Arts, as it was known, heed was given by the architect, Charles F. McKim, to the direction and intensity of the light and whether it should be natural or artificial, the best size for the different rooms, the ventilation, and the degree of humidity, especially for the woodwork in the collection. For such a commission the architect needs to be a student of museums as well as an expert in his own profession. Indeed, it has been said that the plan should emanate from the museum man with the architect to help him.[5] The Cleveland Museum of Art, opened in 1916, became an architectural landmark both because it was the first building in which the museum man and the architects worked closely together on the various phases of the problem, especially administration, housekeeping, and the rest, and also because it was the first entire building in which from the very beginning the threefold function of the museum—"acquisition, exhibition, and exposition"[6]—

[4] See W. R. McCornack, "The Experimental Gallery," in Museum of Fine Arts, Boston, *Communications to the Trustees*.

[5] *The Architectural Forum*, vol. XLVII, no. 12 (December 1927), p. 584. This was Mr. Kent's dictum, and no museum expert has had wider experience in museum planning; consulted repeatedly by museums throughout the country in their building programs, he made his greatest contribution in the field of museum architecture at the Cleveland Museum of Art, where during the years 1913 to 1916 he was adviser to the Trustees and collaborator with the architects, Hubbell and Benes.

[6] Mr. Kent's trilogy. Benjamin Ives Gilman called the threefold function "exhibition, preservation, and education," and F. A. Bather, editor of *The Museum Journal*, expressed it as "investigation, instruction, and inspiration."

was included in the planning. Thus it established principles for later museum buildings. Several other museums—the Rhode Island School of Design, the Philadelphia Museum of Art, and the Fogg Art Museum, for example—have each added a chapter to this development in the art of building the appropriate modern museum, equipped for all the activities of its program of inspiration, of service, of study. At the time of its erection (1927) the new building of the Detroit Institute of Arts was perhaps the most novel and interesting instance in America of the collaboration between museum man and architect; in this structure Dr. W. R. Valentiner, the Director, and Paul Philippe Cret, the architect, thought through a difficult problem, each contributing his share according to his background and traditions and together evolving a building lighted from the side in nearly every room and devoted throughout to the period-room method of installation initiated in Germany by Dr. Wilhelm Bode.[7]

Among the ground plans worked out for museums, and there have been several carefully drawn, we may take time to outline an ingenious one shown in detail by Clarence S. Stein in the *Architectural Record*.[8] Mr. Stein pictured a circular type of building with the hub of the wheel devoted to an information service; the radiating spokes containing galleries of the finest objects in the collection, these to be the public's museum of enjoyment, appreciation, inspiration; and the circumference filled with offices for curators and with study rooms, these rooms to form the students' museum for investigation. At either side of the galleries for the public there were to be gardens, which should afford the visitor frequent glimpses of the beauty of the out-of-doors, for his refreshment and as a potent aid in preventing the dread "museum fatigue." This floor plan might be extended by continued repetition into a skyscraper construction. It provides for every visitor direct approach to a selected few superlative works of art in the part of the collection where his interest lies, without his need of traversing other sections—"to arrange a fraction of its material so that its impact (to use Chesterton's illuminating phrase) will knock the most casual spectator into the middle of eternal life, and awaken

[7] For a description of this method of showing in a single installation the values and relationships of objects of every class belonging to the same country and period, see pages 138 f.

[8] "The Art Museum of Tomorrow," *Architectural Record*, January 1930.

his sense of beauty."[9] Should his curiosity lead him further, he will be free to go on into the related study collection in the circumference. At the same time the plan affords to the student easy access to all the material in his field that is in the museum's possession and every facility to study it.

So long as the philosophy of museums continues to be studied, there will be no last word on the subject of museum architecture, only the latest attempt to find a solution of the problem adapted to an individual location and a current set of specifications. The Metropolitan Museum building embodies the taste, knowledge, and skill of some of America's most distinguished architects—Richard Morris Hunt, McKim, Mead & White, and John Russell Pope, for example—but the changing demands of today require reconsideration of the architecture. Even as this is written the Museum Trustees and staff, with Robert B. O'Connor and Aymar Embury II as associated architects, are engrossed in evolving a scheme of reconstruction of the interior of the building to fit a general rearrangement of the collections, together with additional new construction, which it is anticipated will be carried out as a part of the city-wide construction program of worth-while tasks for a demobilized army planned by Mayor La Guardia during his last term.

The Metropolitan Museum Building

In order to comprehend the plan of the Metropolitan Museum building as it stands today, it is necessary to outline the successive steps of its growth. The nucleus of the building, completed in 1879 and opened the following year, is a rectangular red brick structure of two stories and basement with its longer axis from east to west and its main entrance (no longer used) on the west side overlooking what was then the lower reservoir, now greensward and lake; Calvert Vaux, the architect, was employed by the Park Commission, the Museum Trustees approving his plans. Only on the west may one now see the exterior wall of this first building in the Park, for repeated additions have hidden it on three sides. Designated in Museum parlance as

[9] Lee Simonson, "Museum Showmanship," *The Architectural Forum*, vol. LVI, no. 6 (June 1932), p. 540.

Wing A,[10] its largest room is the central court, two stories in height, occupied for many years by architectural casts and called the hall of casts, now devoted to the exhibition of armor and known as the hall of armor; on both first and second floors the building contained in all only twelve rooms. So small, comparatively, was the Museum's first home in Central Park. When almost immediately more space was needed, a wing (known as Wing B, Theodore Weston architect by the appointment of his fellow Trustees) was built toward the south, and at that time (1888) the approach to the Museum was shifted from west to south, what we now term the Park entrance becoming the main entrance. In 1894 a similar wing to the north (Wing C) was opened; of this Arthur L. Tuckerman, Director of the Museum's Art Schools, was the first architect, and after his death Joseph Wolf. Like the original structure, these two additions are of brick and generally in the same style of architecture. The inevitable need of greater space occasioned the next addition (Wing D). Richard Morris Hunt, the most distinguished American architect of his day, drew the plan and upon his death his son, Richard Howland Hunt, was appointed to take his place. This wing, extending from the east side of the original rectangle to Fifth Avenue and built of Indiana limestone, is what most people think of when someone speaks of the Metropolitan Museum, for it includes the familiar façade on Fifth Avenue, the well-known large hall used ever since as the main entrance hall, and the grand stairway.

As time proved even this added space inadequate, McKim, Mead & White, the architects of the succeeding wings for a number of years, were asked to give careful consideration to the ultimate plan for the structure that in years to come should cover the allotted site,[11] especially to the appearance of the building along the avenue. Their plan, to flank the façade to north and south with wings much wider than the central portion but of architecture harmonious with it and,

[10] The parts of the building have been designated since 1910 according to the date of their construction by the successive letters of the alphabet, Wing M being the latest.

[11] This was the third time, but by no means the last, that the general scheme for the entire building was laid out. First, by Calvert Vaux and J. Wrey Mould in the 1870's; second, by Richard Morris Hunt before the east wing (Wing D) was erected in 1902.

like it, of Indiana limestone, was accepted. The first section, called Wing E, built toward the north, was formally opened in 1910, though the second-floor rooms had been used in 1909 for the installation of the exhibition of German art and the Hudson-Fulton exhibition. In June 1913, the City turned over to the Museum Trustees the final addition to the north (Wing H). The building now extended to its farthest north, the limit of the land allotted to it being 84th Street.[12] Two events determined the use of most of the twenty-four rooms in this latest wing. As we have learned,[13] J. P. Morgan was very eager, for the benefit of the public, to have his father's superb collection, then in the Museum, placed on exhibition at the earliest possible moment. The second floor of Wing H, already planned for other installation but not yet in use, was gladly assigned to hold the Morgan collection, and a loan exhibition of it was opened in February 1914. The event that decided the installation of most of the first-floor galleries was equally happy. In May 1913 William Henry Riggs of Paris, a lifelong friend of the late J. Pierpont Morgan, gave to the Museum his superb collection of arms and armor.[14] Fortunately the new wing with its impressive central court was well adapted to show this great gift; the donor, who visited his native land in 1914 for the first time in over forty years, gave his unqualified approval to this setting for his collection.

In the chronology of the building, however, two other additions preceded Wing H: the so-called Wing of Decorative Arts, designated as Wing F, and the Library, called on the floor plans Wing G.

Wing F, as has been said,[15] is the first part of the building to be planned from the outset for the exhibition of a special type of material, its architect Charles F. McKim. J. Pierpont Morgan had placed in the Museum in 1907 the large collection of French decorative arts brought together by Georges Hoentschel in Paris, the Gothic section as a loan, the seventeenth- and eighteenth-century sections as a gift.[16]

[12] The law of 1876 says 85th Street, the resolution of the Park Commissioners says 84th Street; the actual northern terminus of the building at present is 84th Street.

[13] See pages 13 f.

[14] See also pages 99 f.

[15] See page 26.

[16] See also pages 61 f.

As there were no existing rooms adequate for its display, Wing F was built to the north from Wing C for the express purpose of housing this collection; the character and size of the rooms, the best lighting, and the right degree of humidity were therefore specific problems. In general the structure with its use of clerestory lighting for the large central gallery, sidelighting for the rooms around it, was modeled upon the nineteenth-century rebuilding by Lefuel of the Pavillon Marsan in Paris, that part of the Louvre which from 1905 has housed the Musée des Arts Décoratifs.

The Library, built out from Wing D toward the south perpendicular to the grand stairway, is also a building planned for a definite use. The Library had been occupying cramped quarters on the second floor of Wing B, unworthy of the growing collection of books on art and unequal to the demands made upon these by a larger staff and a more interested public. It is a commentary upon the growth of the Museum and its increasing use for study and research by students and practical workers in the arts that the Library wing, completed from the plans of McKim, Mead & White in 1910 and believed sufficient for many years, was entirely outgrown in 1931. More stacks for the volumes, an added reading room for visitors and staff, larger quarters for the reference collection of photographs, workrooms for the cataloguers, and a separate room for the periodicals were pressing needs. In addition, the collection of lantern slides and other lending material, which had been turned over in 1927 to the Library to be maintained by it as an Extension Division, was in a far distant wing; for economy of motion in cataloguing and classifying and for convenience of service to the public it was determined to give it a home in close proximity to the books and photographs. To meet all these needs an extension, three stories and basement, was built to the east of the Library in 1931 and 1932 from plans drawn by the Museum.

Returning to a consideration of the Fifth Avenue façade, we find that the need for expansion that occasioned the wing toward the north had not been met by it. At once, therefore, plans were under way for the new south wings (to be called Wings J and K), which would parallel the north wings (E and H) in architecture and in material and when finished would give the Museum a total frontage on Fifth Avenue of a thousand feet from 80th to 84th Street. The City issued contracts for this construction, and by 1916 Wing J was turned over to the Trustees.

For Wing K the Museum had a long, weary wait of ten more years. Although this portion was finished on the outside, it was an empty shell within, as the appropriation proved insufficient for anything on the interior except the necessary structural work. The years of the First World War and the postwar period delayed the work until 1923, and it was the spring of 1926 before the installation was finished and the rooms opened.

The addition of the two wings to the south provided an aggregate of forty galleries on the two floors and two halls extending the full height to the roof, in addition to a basement for offices, study rooms, a classroom, and so forth. It gave a long-sought opportunity for extensive rearrangement of the collections of several departments. The aims in arrangement have always been ease for the visitor and convenience for the student. It is obvious that these are best attained by keeping related material close together and by following a historical sequence. The ideal can only be approximated, but each increase in area has permitted a fresh attack upon the problem, a nearer approach to its solution.

At this time the classical collections, hitherto scattered, came into their own; for the first floor of Wings J and K was assigned largely to the Department of Classical Art, later renamed the Department of Greek and Roman Art, the scheme being to display Greek and Roman art on one side of the Fifth Avenue entrance hall, Egyptian art on the other. In Wing J there was provided a lofty hall with a vaulted ceiling, lighted by skylights, which had been designed specifically to exhibit the Greek and Roman sculpture. The chief architectural feature of Wing K was a courtyard called the Roman Court, representing as it does a peristyle surrounding a garden such as might have been built in the early years of the Roman Empire. On entering the Museum and facing south, the visitor now has a vista, a long look such as is all too infrequent in museums, through the hall of sculpture to the Roman Court at the far end. Here his eye rests on lofty columns, the lower portion in Pompeian red; on citrus trees, a necessary substitute for Italian cypresses; and, as he approaches, on a green carpet of selaginella plants and in the center a fountain and pool, in which sometimes lotus lilies bloom and goldfish swim. Roman sculptures on pedestals dot the garden and colonnades. It is only fair that Edward Robinson, whose conception the court is, should state the threefold

THE FAÇADE OF THE MUSEUM ALONG FIFTH AVENUE AS IT WAS IN 1905

intention of it: "first, to show Greek and Roman works of art in something like the setting and atmosphere in which they were seen in antiquity; second, to illustrate the important part that color played in classical architecture; and third, to offer the visitor some place where he can find distraction from the customary routine walk through gallery after gallery, where he can rest and meditate undisturbed by any sound save the tranquil plashing of water."[17] The sculpture hall and the Roman Court are the noteworthy rooms on the first floor, but a series of smaller galleries gives opportunity to exhibit vases, bronzes, jewelry, and other Greek, Roman, Sardian, and Cypriote material. Here the Cesnola collection of Cypriote antiquities, the Museum's first purchase of ancient art, was placed in a large, well-lighted gallery. Here a few years later Etruscan art was given a room by itself in which its superb quality could be seen.

On the second floor of Wings J and K the galleries were assigned to the Departments of Decorative Arts and of Prints and to the Benjamin Altman collection. The rooms chosen for the Altman collection were seven at the southern end. Here, separated from other collections, it was distributed roughly according to the classes of objects comprised in it: Chinese decorated porcelains; Chinese monochrome porcelains; Dutch paintings; paintings other than Dutch, rock crystals, the Benvenuto Cellini cup, and so on; renaissance sculpture, furniture, and tapestries; oriental rugs and European furniture; and eighteenth-century French decorative arts. In this showing the richness of the collection and the exquisite taste of the collector stood revealed. Upon the wall of one of the rooms was placed an inscription in words written by Elihu Root: "Benjamin Altman, 1840-1913. The sagacity of a great merchant was joined to an ardent and discriminating love of art; and a noble public spirit dedicated his cherished collection to the benefit of mankind."

To the Department of Decorative Arts were given sixteen galleries, eight forming a sequence in which European furniture and other decorative arts dating from the sixteenth century to the twentieth were shown; seven other rooms displayed ceramics, glass, watches, enamels—an arrangement where each material was seen by itself, for the sake of studying work in one medium—and the last room was

[17] *Bulletin*, vol. XXI (1926), April, part II, p. 4.

an eighteenth-century bedroom from the Palazzo Sagredo in Venice, complete in all its sumptuous decoration and furnished with objects of the same period and style. This room, purchased in 1906, had been in storage for twenty years awaiting a proper place for its exhibition. To the Department of Prints were given five galleries, to be devoted to a succession of exhibitions of sections of the Museum collection, the rest of which was kept in the Print Room for study; later (in 1940) these rooms were added to the space of the Department of Renaissance and Modern Art, as by this time a part of the Department of Decorative Arts had been renamed,[18] and in their stead galleries on the balcony of the reconstructed central hall of Wing A,[19] a better location because close to rooms filled with drawings and paintings, were allotted to the Department of Prints.

While the Museum authorities were waiting with what patience they could summon for the completion of the wing to the south and the chance to carry out their plans for its use, they were engaged upon another building project, the American Wing, the structure itself a munificent gift in 1920 from the Museum President, Robert W. de Forest, and his wife, Emily Johnston de Forest, to house the collection of early American decorative arts, as a fitting tablet reminds the visitor on entering the wing from the façade. To understand this gift we must go back to a time when the Museum had no collections of American decorative arts and when some people, even museum people, said there was no such thing as early American decorative arts. In the year 1909 New York was planning for the Hudson-Fulton Celebration and J. Pierpont Morgan was Chairman of the Art and Science Committees and Mr. de Forest Chairman of the Subcommittee on Art Exhibits of the Hudson-Fulton Commission. It was determined to hold at the Museum during the celebration a loan exhibition to consist of two sections, one Dutch paintings representing as far as possible the time of Hudson, the other American arts and crafts—furniture, pottery, silver, glass, and so on—of the seventeenth and eighteenth centuries, approximately of the time of Fulton. The Hudson-Fulton exhibition thus provided an opportunity for an appraisal of America's artistic heritage, "to test out the question whether American domestic art was worthy of a place in an art museum," as Mr. de Forest phrased

[18] See pages 62 f. [19] See page 39.

it.[20] Early American craftsmanship met the test; the answer was emphatically in the affirmative.

Even before the end of the exhibition a most important part of the American section, the collection brought together by H. Eugene Bolles of Boston, had become the property of the Museum through the generous gift of Mrs. Russell Sage. In the Bolles collection—434 pieces of American furniture dated mostly in the seventeenth and eighteenth centuries, as well as numerous examples of metalwork, leatherwork, and textiles—the Museum had the embodiment of the connoisseurship of three distinguished early collectors, Albert Hosmer, Irving P. Lyon, and Mr. Bolles himself, working long before interest in early American art became general. This gift created a need for an American Wing, the existing Museum galleries proving unsuitable for its display. American decorative arts, especially the earliest pieces, require the congenial environment of small, low-studded rooms; otherwise their beauty in simplicity cannot be appreciated. The vision of a wing into which original rooms or parts of rooms might be built for a background for the furniture, as they had been in Nuremberg, Munich, and Zurich, came to those most deeply concerned with the installation of the Bolles collection[21]; that this vision became a reality rather than a mirage was due to the interested generosity of Mr. and Mrs. de Forest.

Then followed for about fifteen years after the Hudson-Fulton exhibition a continued search in the different localities along the Eastern seaboard for rooms to represent the successive periods. Durr Friedley, Henry W. Kent, R. T. H. Halsey (who became a Trustee in 1914 and was immediately appointed chairman of the Committee on American Decorative Art), and others had a share in this search. Whenever good examples could be procured, they were purchased and stored in the Museum, if—and this is an important "if"—there was no possible hope that public spirit or private benefaction would preserve them in their native setting. While this quest for rooms was quietly going on, the assembling of a collection of early American objects to fill them was keeping pace with it through gifts, loans, and purchases.

When the gift of the American Wing was announced to the Trustees

[20] *Addresses on the Occasion of the Opening of the American Wing*, p. 4.

[21] For further discussion of this method of installation see pages 138 f.

in 1920, they determined to build the new structure at the northwest corner of the land allotted to the Museum in 1876, perpendicular to the Pierpont Morgan Wing and connected with it by a passageway, two stories high, that should furnish added space to display American art. Its proximity to the wing devoted to European decorative arts was both intentional and logical, as the relation between the arts of Europe and America is close.

This wing was another structure controlled by its foreordained use. The problem, on which several Museum people put much thought and work for several years and for which Grosvenor Atterbury was eventually engaged (in 1919) by Mr. de Forest as the architect, was a definite one. It was to place a given series of rooms, differing in area, height, arrangement of windows, and other details of construction—in all, fifteen original rooms and two reproductions—around the walls of three floors that should roughly represent the three periods of American art from the seventeenth century to 1825, and to leave space in the middle of each floor for a large exhibition gallery. The conditions precluded any customary scheme of fenestration, any attempt at exterior symmetry or beauty except on one side. It was expected that when the Museum plan should ultimately be carried out, the south side would be the only one exposed to view, the others would be enclosed by newer wings.

In the south side was incorporated the marble façade of the United States Branch Bank, often called the old United States Assay Office, formerly at 15½ Wall Street. In 1915, when this beautiful example of early American architecture, erected between 1822 and 1824 from the plans of Martin E. Thompson, was being torn down, Mr. de Forest was given the façade at his request; until this could be re-erected he stored it in a vacant lot owned by the Museum through the bequest of James B. Hammond. By this foresight there was preserved from destruction a valuable relic of the first quarter of the nineteenth century harmonious with the interior of the American Wing. Facing this early American façade were laid out a courtyard and garden plot with flagged walks, old millstones, and the sweet-smelling shrubs of old-fashioned gardens.[22]

[22] By Miss Amy L. Cogswell of the Lowthorpe School of Landscape Gardening, Groton, Mass.

During the planning and construction of the American Wing Durr Friedley, Acting Curator of Decorative Arts 1914-1917, Joseph Breck, Curator of Decorative Arts from 1917, Charles O. Cornelius, an Assistant Curator in the same department, Mr. Kent, Mr. Robinson as Director, Mr. de Forest as donor and President, and Mr. Halsey were actively concerned with the building. The last year before the opening on November 10, 1924, Mr. Halsey gave up other activities and devoted his entire time to the problems of installation and to collaborating with Mr. Cornelius in writing the *Handbook of the American Wing*, which was published at the time of the opening. His fellow Trustees recognized this labor of love in a resolution of appreciation "for the learning, skill, and untiring devotion exhibited in . . . arranging the exhibits . . . and the preparation of the admirable handbook of the collection." Mr. de Forest acknowledged the Museum's indebtedness to Mr. Halsey in his words at the exercises on the occasion of the opening of the wing, "Except for Mr. Halsey you might have had an American Wing, but you never would have had *this* American Wing." This is peculiarly true of the installation, for the decisions as to background colors, placing of furniture, patterns of fabrics, and draping of curtains were arrived at after painstaking research by Mr. Halsey in early newspapers and contemporary documents.

November 10, 1924, was a memorable day for the Museum. In the forenoon fitting ceremonies were held in the Lecture Hall, with Mr. de Forest speaking, somewhat informally, in his happiest vein and Elihu Root, the First Vice-President, giving the formal address; in the afternoon the Members of the Museum eagerly embraced their first opportunity to see the wing; in the evening a dinner at the University Club signalized this milestone in the Museum history.

A milestone it surely was in the recognition given to early American decorative art. The *New York Tribune* of November 19, 1922, as the gift was announced to the press, called it "from a certain point of view the most significant piece of good fortune which ever has befallen the Metropolitan Museum. It insures the establishment there of . . . a really adequate exposition of the artistic genius of our own people." Through the American Wing the Museum awakened an interest, country wide, in the life of our ancestors and in the heritage of styles we received from them. This interest was immediately apparent in the widespread collecting of early American art, in the resulting increase of dealers and skyrocketing of prices, in the demand for reproductions of early furniture, and in the "amazing"[23] improvement of design in the furniture industry.

Since the date of opening, additions have been made to the American Wing four times. In 1931 a small one-story building was erected at the southwest for the installation of the great hall from the old Van Rensselaer Manor House at Albany and of a room from Providence, Rhode Island, this annex to make possible the exhibition of a succession of gifts from interested friends—the woodwork of the hall from Mrs. William Bayard Van Rensselaer in memory of her husband, its paneled doors from the Trustees of the Sigma Phi Society of Williams College, the original wallpaper on its walls from Dr. Howard Van Rensselaer, and the entire room from Providence from an anonymous donor. This addition permitted the showing on the exterior of three old doorways that had long awaited a chance for display. In 1934 Joseph Downs had become Curator of the American Wing, responsible for planning and carrying through the subsequent changes. That year two rooms were finished on the second story in the small building (Wing L) that connects the Pierpont Morgan Wing and the American Wing, in order to accommodate another welcome gift, a comprehensive collection of Pennsylvania German decorative arts presented by Mrs. Robert W. de Forest. Again in 1937 extensive changes in the third floor of the wing were made to obtain a place for the parlor from the Thomas Hart house, built about 1640 at Ipswich, Massachusetts, and a room and two staircases from the Samuel Wentworth house, built in 1671 at Portsmouth, New Hampshire, and paneled about 1710. With these original examples of early native architecture substituted for the two rooms that had been shown in reproduction, an ideal was attained toward which the Museum had been aiming from the beginning—the wing contained only original rooms and exhibition galleries. In 1941 a fourth change in the wing was made; another story was built over the hall from the Van Rensselaer Manor House and connected with the second story of the wing. This latest addition was to provide for the installation of a room that evokes the sophisticated atmosphere of Tory New York, the Verplanck drawing room. The

[23] The word is that used in a letter from the Department of Commerce.

furnishings of this room, a gift from John Bayard Rodgers Verplanck and James De Lancey Verplanck, belonged almost entirely to Samuel Verplanck and his wife, Judith Crommelin Verplanck, and were in their home at 3 Wall Street from 1763 until 1803. It is especially appropriate that these furnishings should be given a final home in the American Wing since its south façade was originally the façade of the United States Branch Bank, which from 1824 until 1915 occupied the site of the Verplanck house in Wall Street. The gift may be traced to an interest aroused by the loan exhibition of New York state furniture held in the Museum in 1934.

In the year 1938 the very center of the Museum building (Wing A), that first rectangular brick structure which was the Museum in 1880, was undergoing complete reconstruction. The roof, of glass with copper frames, had become perilously unsafe. Besides, the space taken here by the architectural casts was greatly needed for original objects. Therefore most of these casts were put in storage, the City granted an appropriation for the work of rebuilding, and the undertaking was carried out under the supervision of the office of John Russell Pope, the distinguished architect not living to see his design executed. Not only has the wing now a modern and safe roof of corrugated glass and Monel metal but on the second floor it provides two long galleries equipped with movable partitions. These rooms because of their flexibility and of their location close to the galleries of paintings make ideal places for exhibitions of prints, drawings, or paintings. On the first floor the central hall of casts has been made over into a lofty hall with clerestory lighting, flanked on each side by aisles lighted by windows, and the space at the west adjacent to it has become a second hall. All this first-story space has been devoted to the collection of European arms and armor, formerly in Wing H, where it had been separated from all other European art; in its new home it is next to the mediaeval arts and not far from the renaissance decorative arts. Thus once more by relocating one collection the ideal of logical arrangement of all the collections has been more nearly attained. Nor were the donor of the Riggs collection and Bashford Dean, the creator of the Museum collection, forgotten in this transfer. On the wall of the new hall of armor was placed a marble tablet which reads, "In grateful memory of William Henry Riggs (1837-1924), who enriched the Museum through the gift of his unrivaled collection of arms and armor, 1913," and the adjacent room to the west was designated as the new Bashford Dean Memorial Gallery.

The Museum by the end of 1940 had 321,856 square feet of exhibition space, divided into 234 galleries; but the growth in the collections continued to tax the capacity of the building. In the predepression years detailed plans for a large new wing at the northwest, joined to the Pierpont Morgan Wing and to the south wing (Wing H), were elaborately worked out and many hours were spent by Director and curators in a study of a rearrangement of the collections that would best take advantage of the increased exhibition space thus made available. In June 1929, the Board of Estimate approved the idea of the construction of such a wing at an estimated cost of $3,500,000 by their vote of an appropriation of $35,000 to cover the architect's fee for plans and specifications. John Russell Pope was selected as architect. But with the depression striking so quickly, the plan had to be dropped and other methods contrived to relieve the congestion in the galleries.[24] The setting up of departmental study rooms for duplicate or less valuable material, the increased lending to other institutions of objects not on exhibition, the expansion of the principle of circulating exhibitions—all these have provided at one time or another worth-while outlets for a large number of valuable, if not the most important, things; and it is safe to predict that every resource possible will continue to be employed so that the maximum of use, satisfaction, and enjoyment may accrue from the collections in the building even without its covering a greater area.

The foregoing outline of the growth of the Museum building has been given almost wholly in terms of wings and galleries, rooms for the public exhibition of objects of art. There is, however, another world comprised within the Museum walls, a world of activity behind the scenes, in office and shop and storeroom, in basement and attic, and the work of this hidden world is essential to the comfort and the pleasure of the visitors in the galleries, as well as to the success and the prestige of the Museum. Most of the Museum shops were in

[24] The congestion in the galleries is often paralleled by the congestion in the storerooms. For a discussion of this problem in museum administration see pages 119 ff.

operation early in the period we are chronicling. By the year 1913 expert carpenters, painters, upholsterers, gilders, repairers, makers of metal cases, molders, roofers, armorers, hand letterers, printers,[25] and photographers were all performing valuable service in them, as they have been doing ever since; but with the growth of the collections, the increasingly active program of temporary exhibitions, and the abundant yield from excavations, their labors have been carried on at an accelerated tempo. The newest of these shops was that for the manufacture of metal-frame exhibition cases, established in 1912, and for many years all such exhibition cases used in the Museum were made under its roof.[26] The repairer's shop near by provides another important service; here ingenious gadgets are devised for the display of objects large and small, and miracles of restoration are daily performed. A tank room in the basement has been fitted up with baths in which the stone sculpture of Egypt may be placed to soak out the salts and condition it to resist our climate, so different from that to which it was accustomed. The testimony to the age and authenticity of objects of art, especially marble sculpture, that can be obtained by the use of ultra-violet rays was requisitioned about 1928 by installing the necessary apparatus in a studio under the conduct of James J. Rorimer, then Assistant Curator in the Department of Decorative Arts. In 1931 a book by Mr. Rorimer entitled *Ultra-violet Rays and Their Use in the Examination of Works of Art* was published by the Museum as a guide to others desiring to avail themselves of this method. In 1932 a laboratory under a competent chemist, Arthur H. Kopp, was added to the technical equipment available to the curators; this followed a decade of research into the preservation and restoration of ancient bronzes in which the Museum collaborated with Columbia University and some of the results of which it published in a volume by Colin G. Fink and Charles H. Eldridge in 1926. Today the problems of conservation and technical research, so important for the future of the collections, are being studied on an even broader basis.

One of the most interesting shops is that of the armorer, for every collection of ancient armor requires technical care for its upkeep, and

[25] For a statement about the Museum Press see pages 151 f.
[26] For further discussion of museum cases see page 137.

this care—cleaning, remounting, restoring, even making an occasional new piece to take the place of a missing part—is a highly specialized craft. In the armorer's shop is a valuable group of armorer's implements, over six hundred in number, which formerly belonged to the Museum's first armorer, Daniel Tachaux of Paris, who was one of a very few artists who preserved the practices and traditions of the armorer's guild of the Middle Ages. His implements had belonged in part to his master in Paris, himself an Alsatian and an inheritor of the methods of a long line of German artist-armorers even back to the days when armor was worn in joust and combat.

The photographic studio, on the contrary, looks toward the future rather than the past. It has been considerably enlarged in space and in equipment to keep pace with the development of photography during the last three decades; modern cameras, reducing and enlarging machines, and apparatus for making photostats, lantern slides, and collotypes enable it to accomplish an ever increasing task of supplying the demands of the curators, the publications, and the sales desk.[27] Motion-picture workrooms near the Lecture Hall became a necessity when the motion picture was regularly employed in the Museum's program of instruction and entertainment.

Each of these shops has its own angle of interest, and in all the finest standards of artistic workmanship have been recognized as the only worthy criteria for a museum of art.

[27] See also pages 159 f.

IV. FUNDAMENTAL ADMINISTRATIVE ELEMENTS

THE average visitor to a museum does not concern himself with the way in which things happen. Why should he? He is interested only in the results as he sees them in treasures acquired, galleries installed, handbooks published, or guidance offered. But from one point of view a museum is a fairly big business, and the methods by which it is run determine the pleasure of the visitor to a very real degree. In this chapter, primarily for students of museology, we pause to outline three important elements in the work of a large modern museum: first, a sound financial background; second, a system of business methods that makes for smooth and efficient performance; and third, a division of the museum staff into departments on the general lines of the periods, countries, and classes of art comprised in the museum's collections, each department headed by an expert in the particular field. The year 1905 in the Metropolitan Museum marked a new and definite approach to the problems involved in each of these essential phases of museum organization.

Financial Background

In its financial plan, as well as in its avowed purpose, the Metropolitan Museum comes under the heading of a public museum. Its support is by no means entirely from the public purse, but, as Paul M. Rea wrote in 1932, the essence of a public museum is "a new purpose and attitude as well as new methods. The purpose is to enrich the life of the people generally rather than to serve a limited group, as a college or a society. The attitude is that of a public servant in the best sense of the term, constantly seeking to widen and deepen its influence. The methods are those of active interpretation of the subjects and exhibits. . . . Experience has shown that the organization most appropriate to public museums includes independent incorporation and a financial tripod uniting tax support through municipal partnership, widespread private support through membership, and endowment through the gifts and bequests of the wealthy."[1] This is the

[1] *The Museum and the Community, a Study of Social Laws and Consequences*, Lancaster, Pa., 1932, p. 16.

financial setup of the Metropolitan Museum and it was the first museum of art thus to combine the co-operation of the municipality with the interest and generosity of individual contributors.[2] Private wealth has provided the collections and the endowment; public funds have provided the housing and contributed toward the operating expenses, in this way imposing "a wholesome obligation of public service."

The building in Central Park belongs to the City of New York; the City was empowered by the Legislature to erect it for the Metropolitan Museum; the Department of Parks leased it to the Museum Corporation in 1878, turning it over to the Trustees for their exclusive use for the purposes defined in the Museum Charter; ever since, the Commissioner of the Department of Parks, acting for the City, has been the Museum's landlord, though the yearly rent is only a copy of the latest *Annual Report of the Trustees* delivered to the Commissioner on or before May 1st. As a rule, each addition or structural change in the building has been paid for by the City; to this procedure the American Wing is an exception, as it was a gift from Mr. and Mrs. Robert W. de Forest. The City also makes an annual appropriation through its Board of Estimate and Apportionment for "the maintenance of the buildings, instruments and equipments,"[3] or, as fre-

[2] Professor George F. Comfort representing this Museum and a representative of the American Museum of Natural History took to the Legislature at Albany a petition signed by the owners of more than one half of the real estate of New York City, requesting that authority be given to the City to tax itself for $500,000 for museum buildings to be placed upon park land. Mr. Tweed and Mr. Sweeney were then in power. Mr. Sweeney looked at the names on the paper, then, in Professor Comfort's words, "turned quickly and said: 'Please inform these gentlemen that we are the servants of the people. This is New York. New York wishes this and please inform them and say that they can see us on two or three details . . . , and then this will go through.'

"We telegraphed to New York and two or three gentlemen came up, and Mr. Sweeney came and said: 'This is just in our line, in line with our ideas of progress in New York City. We are the elected and official representatives of the city and you ask this sum to be given to a Museum to be built on city property. Now, as representatives of the city we must control that building,' and as quick as thought, our Committee turned and conceded that point, and the statute was passed, and with that commenced the co-operation of the municipality with the individual contributors." Howe, *History of The Metropolitan Museum of Art*, New York, 1913, p. 139.

[3] Chapter 466, Laws of 1901, An Act to amend the Greater New York Charter, Chapter VI, Section 230, Second.

quently worded in the empowering laws, "for the keeping, preservation and exhibition of the collections"[4] in the City's building. The lease distinctly states that the City shall not be liable for preservation against fire or any damage or injury caused by fire. The Trustees, on their part, provide the works of art, which, according to the lease, are to be open to the public four days in each week and all legal or public holidays except Sunday (later every day, Sundays included), and they meet whatever expenses are not covered by the City's annual appropriation.

Apparently, it was hoped in the beginning that the annual appropriation for maintenance would cover the entire cost, but though the amount appropriated was increased from year to year, the cost far outran the sum the City could contribute. The City's appropriation rose from $150,000 in 1905 to $509,455.27 in 1931—it stood at $402,758.65 in 1940; but in the same period the cost of administering the Museum rose from $183,418.11 in 1905 to a high of $1,860,011.74 in 1930—it stood at $1,597,214.05 in 1940; that is, while the City contributed a goodly part of the total cost in 1905, its contribution in 1940 was a trifle over a quarter. If we question why the cost of administration mounted so rapidly, we have only to remember that every addition to the building entails added expenditure for heat and light, for maintaining the efficiency of the increased space, as well as guarding the exhibition galleries; that the remarkable growth of the collections has meant added personnel to care for the objects, added cost for proper installation and adequate publication; and also that the present program of the exposition of the collections, the educational work, has grown up entirely since the year 1905.

The relations of the Museum Trustees and Director with the representatives of the city government have been gratifyingly close and friendly. In 1906 the *Annual Report of the Trustees* calls attention to the hearty co-operation of the Mayor, the Comptroller, and the President of the Department of Parks; the following year the *Report* records a change in the Museum Constitution to make the Mayor of the City of New York, then Mayor McClellan, an ex-officio Trustee together with the Comptroller and the President of the Department

[4] For example, in Chapter 344, Laws of 1906, An Act to authorize a further appropriation for the maintenance of the Metropolitan Museum of Art.

of Parks, who had been on the Board ex officio from 1870, and expresses appreciation for the active participation of these three city officers in the Museum councils. If we turn to the *Report* of a recent year, 1940, we again read of the pleasure of the elective Trustees and the gratitude of the Director for "continued helpfulness" and "friendly understanding" on the part of the city officials on the Board of Trustees. Since 1939 Robert Moses as Commissioner of the Department of Parks has added to his service to the Museum by his membership on the Executive Committee.

The part of the cost of administration not met by the City must, of course, be made up in some other way. The largest item in the receipts is the income from investments, in other words the income from the funds or the real estate[5] which generous friends through the years have given or bequeathed to the Museum and which the Trustees administer for the Corporation. This source of income is necessarily a varying amount, depending on the general financial status of the country as it affects interest, dividends, and rents. Another consideration affecting this source of income is the wording of the gift or bequest, for this determines whether the fund is unconditional, free to be used for any corporate purpose according to the judgment of the Trustees, or, on the other hand, restricted to purchases of works of art or other designated ends. The trustees of all public institutions heap blessings upon the heads of those who give funds without restrictions as to their use, for these are the only funds whose income helps to keep the wheels of the administration running year by year. The requirement of a specific end, however desirable, to which the interest must be put may mean a considerable sum of money lying idle until the right opportunity comes to carry out the donor's wishes, and meantime money may be urgently needed for some other worth-while purpose.

A smaller source of income for the cost of administration, but a

[5] The Charter of the Museum has been twice amended by the laws of the state since the incorporation in 1870: once (in 1898) to permit the Corporation to "take and hold by gift, devise, bequest, purchase or lease . . . any real or personal property necessary or proper for the purposes of its incorporation," again (in 1908) to bring the Museum clearly in the category of educational institutions with the privileges of such institutions by the added clause, "and shall be, and be classed as an educational corporation."

very important one, is the subscriptions of the annual classes of Museum membership. The membership of the Museum is divided into two main groups: the Corporation and the members making annual subscriptions; all are regarded as an inner circle of friends on whom the administration can count for understanding of the Museum's problems and financial and moral support of the Museum's aims. The Corporation is made up of Benefactors, who have contributed or devised $50,000 in cash, securities, or property (real estate, works of art, or books); Fellows in Perpetuity, who have contributed $5,000; Fellows for Life, who have contributed $1,000; and Honorary Fellows for Life, a small group elected in recognition of their distinguished service to the Museum. The contributions from Benefactors and Fellows are applied to increasing the endowment, the interest only being available for current expenses. On the other hand, all the subscriptions of the various classes of annual members are applicable to the cost of running the Museum. These members are not a part of the Corporation but they have special privileges as well as a satisfying sense of participating in the work of the institution. As constituted in 1940, the classes of annual membership consist of those named Annual Members, who subscribe $10 each year; Sustaining Members, who subscribe from $25 to $100; Fellowship Members, who subscribe $100 or more; and Contributing Members, who subscribe $250. Should their subscriptions aggregate $1,000, they are automatically elected Fellows of the Museum for Life. All of these classes of annual membership except the original $10 members have been created since 1905 in an attempt to take advantage of the interest of men and women for whom a contribution of $1,000 at one time is not easy, but whose ability and friendly co-operation are far beyond the level of $10 a year.

Beginning in 1905, not only were new classes of annual membership created, as we have seen, but there was a concerted effort on the part of the Trustees to draw upon a greater reservoir of support. Each Trustee addressed letters to his personal friends urging higher memberships and more memberships. This appeal brought only moderate returns. Early in 1905 the Corporation stood at 454, the annual members at 2,279; at the beginning of 1915, after certain fluctuations the Corporation stood at 488, the annual members at 2,681. At this point it was determined to appeal to a much wider public by carrying on an active campaign at the Museum by telephone to supplement the "recruit letters," and this was done from 1915 to 1931 and for short intervals thereafter, the responsibility for securing a large increase in membership resting upon the Secretary of the Board of Trustees. By this more extensive and general canvass over the telephone the membership registered a substantial gain every year but one, and that a war year, until at the beginning of 1930 it had reached the highest figures yet attained, 13,592 annual members, 553 Corporation members. Not all these years, however, were free from financial anxieties. In November 1920 Robert W. de Forest, then President, was constrained to print in the *Bulletin* an open letter to the "Members and Friends of the Museum," in order to share with them the financial problems of the officers. The postwar situation had brought about a great increase in the cost of operation, both for supplies and for salaries, and the Museum faced impairment of its service to the public for lack of available income. The answer to this frank statement came both by advice and by contributions that met the immediate emergency.

At the beginning of 1941 the membership had again receded to a number slightly less than one third that of the peak year, 1929, the record standing at 4,112 for the annual classes of membership, 466 for the Corporation.[6] The very circumstances that lessen income for the individual—depression with its attendant widespread unemployment and war with its heavy taxation—also lessen the income from Museum membership through reducing the number of members. The downward curve in time of national crisis is easily understood: for many people the discontinuance of membership becomes a painful necessity; others, weighing the relative claims of cultural institutions and relief organizations, contribute to the immediate need of feeding the body rather than that of refreshing the spirit; some gain a mistaken notion that museums are amply provided for, not realizing perhaps that a large part of the endowment is not available for anything but purchases of works of art. In times of depression or war the Museum is also hampered in its approach; fearing to violate good taste or propriety, it can scarcely make a general appeal for support, either

[6] By October 6, 1945, the membership figures showed an upward trend, the annual membership being 4,197 and the Corporation 499.

SIR CASPAR PURDON CLARKE, DIRECTOR OF THE MUSEUM 1905-1910
FROM A PHOTOGRAPH

by letter or by telephone. Another consideration that undoubtedly affects museum memberships in New York today is that the city has several museums that have come into being since 1905. Though the total number of persons joining a New York museum may be greater than earlier, the number of members in any one museum is naturally affected by the opportunity to select among several institutions the museum to support.

The controlling reasons for allying oneself with a museum as a member are two: what one can get from the institution in special privileges and opportunities for cultural enjoyment and what one can give to the institution in interest, friendliness, co-operation. Each motive accounts for a proportion of the membership list; in many minds there is the interplay of both motives. Though the privileges accorded to Members of the Museum have been changed or augmented from time to time, the underlying purpose remains the same, to create peculiar advantages for those who render special services of financial assistance and friendly co-operation.

Minor sources of income for administrative expenses have been admission fees on Mondays and Fridays, twenty-five cents per person; rental fees for lantern slides and other illustrative material and for the use of classrooms and Lecture Hall; fees for guidance by Museum instructors; receipts from the sale of photographs, color prints, books, and so forth; and contributions from Trustees and other friends, designated for this purpose.

Admission fees were first charged by the Museum in 1873, when the Trustees leased the Douglas Mansion on Fourteenth Street and arranged the collections there on public view. They were, however, considered by the officers as a merely temporary expedient, contrary to their policy and wishes. At first every day was a payday, then every day but one, and not long after the building in Central Park became the home of the Museum, Monday and Friday were settled upon as the two permanent paydays. They were regarded from two points of view, as a means of financial gain and as a special privilege for Members and for students and school classes. The revenue from them was not sufficient to justify them, for the largest return in any year appears to have been $20,041.75 in 1926, and in 1940 the receipts were but $11,341.75. While the average attendance that year on a payday was slightly over one quarter of that on a free day, almost half of the attendance on Monday and Friday consisted of Members, copyists, teachers and classes, and persons coming on business, and all these were always admitted free. Meantime the pendulum had been swinging toward free admission to museums every day. The American Museum of Natural History had embarked upon this course in 1907, the Boston Museum of Fine Arts in 1918. Benjamin Ives Gilman, for many years Secretary of the Museum of Fine Arts, in his volume *Museum Ideals of Purpose and Method*, published in 1918, explained the philosophy of free admission to museums of art as he saw it in the following words: "The right [of the public to admission without pay to museums of art] rests on deep foundations. Fine art is in its fundamental character a thing totally diverse from money. Works of fine art are indeed goods that can be bought and sold; but the art in them is a good free to all those, and only to those, who are endowed with the capacity, native or acquired, to enjoy it. For a museum of art to sell the right of admission conflicts with the essential nature of its contents. . . . The office of a museum is not ideally fulfilled until access to it is granted without pay. The justification of an entrance fee is wholly practical and temporary. It may be a necessary present means of increasing the revenues of the institution."[7] Beginning with January 1941, the Metropolitan Museum carried out the same policy at the Main Building, which from that time was open free seven days a week.

This consideration of the coming of free admission to the Museum calls to mind the question of the opening of the Museum to the public in the evening. From March 1907 until the United States entered the First World War the Museum was open free every Saturday continuously from ten in the morning to ten in the evening. Earlier than that date the galleries had been open two evenings a week, Monday and Friday, from eight to ten o'clock. Saturday was chosen in 1907 in the hope that more people would be convenienced by the change of evening, for the attendance had never been large, only 20,586 in 1906, an average of slightly over 197 each evening. With the change in evening the attendance rose somewhat, the average number occasionally exceeding four hundred. At the beginning of America's part in the war the Museum was closed evenings from April to October as a precau-

[7] Pages 386-387, 388.

tion in safeguarding the building from harm. Again in 1918 the building was closed each day at dark for several weeks during the winter to economize on light and heat. In June of the same year the police regulations restricting conspicuous lighting again meant giving up evening openings, and after peace they were not resumed, apparently because of the small attendance and disproportionate cost. From 1919 through 1937 the Museum was open eight evenings in the winter for symphony concerts, from 1938 through 1941, four evenings. It has always been open on certain evenings by invitation for receptions, private views, lectures, and concerts. Three times at least, additional evening openings have been arranged in connection with loan exhibitions. Thus in 1908 the Saint-Gaudens exhibition was open Wednesday evenings for three months, and this time an admission fee of twenty-five cents was charged. In 1909 the Hudson-Fulton exhibition might be visited a number of evenings free. In 1941 the exhibition of French paintings from David to Toulouse-Lautrec was open free on seven Wednesday evenings. Through the years since 1918 a desire has been expressed from time to time both by members of the Museum staff and by friends of the institution for greater opportunity for visitors to see the collections in the evening. When evening openings are resumed, as they undoubtedly will be, it is earnestly hoped that the momentum of increased interest in art accumulated through the years will bring the reward of increased and enthusiastic attendance.

The attendance at the Museum varies from year to year. The largest attendance at the Main Building for many years was in 1929, when 1,297,604 persons clicked the turnstiles. In 1938 fewer persons came to 82nd Street to visit the Museum, 929,626 during the year, but with the 416,211 visitors to The Cloisters from May 10th, the date of opening of the new building in Fort Tryon Park, the total attendance reached the highest figure recorded in the Museum's history up to that time, 1,345,837. How large a proportion of the present estimated population of the city of New York on July 1, 1938, 7,491,790, is included in this total, it is impossible to tell. If each number represented a different individual and none came from out of town, it would be somewhat under a fifth, but obviously these are conditions contrary to fact. The computation has only an academic value. We do know, however, that at the time of the publication of this volume the attendance is definitely on the increase, more New Yorkers becoming acquainted with their Museum each year.

It may be worth while to list some of the assignable causes for increase or decrease in attendance. Among those things that appear to bring more people to the Museum are good weather, particularly in spring and summer; general prosperity, which stimulates travel and brings sightseers to the city; other attractions in the city, such as the World's Fair; events at the Museum that arouse interest or curiosity—for example, special exhibitions and other attractions of particular drawing power, acquisitions that are broadly appealing and well written up in the public press, the opening of new or newly arranged galleries, and well-planned courses of lectures and gallery talks on timely subjects closely connected with the collections. On the other hand, among those things that seem to deter people from visiting the Museum are inclement weather; a period of depression, when even pennies for carfare must be counted carefully; war with its great demands upon the time and sympathies of the community, though the attendant transportation difficulties may even increase the attendance of New Yorkers who cannot travel; a failure of the special exhibitions and new accessions, however valuable, to have a broad popular appeal; counterattractions in locations nearer trains and offices, such as shop windows skillfully arranged, commercial galleries, and motion picture theaters; and the growing list of museums in the city, which may increase the number of people who have acquired the museum habit but decrease that of those who attend any one museum. Thus the Metropolitan Museum competes with many more opportunities for both recreation and education than a generation ago. The large number coming to the Museum is an unmistakable proof that art has an important place in the lives of many people today for enjoyment, rest, practical use, educational opportunity, and spiritual satisfaction.

Not only are admission fees no longer a source of income, but fees for other services are not so large an asset to the Museum as formerly. This we may attribute to a change in point of view in the last few years. The earlier Trustees, perhaps until a dozen years ago, took the stand that, human nature being what it is, people generally appreciate what they pay for far more than what they obtain without cost to themselves, and therefore it is a wise policy to impose small fees for services, such as the rental of classrooms and Lecture Hall for talks related to the Museum collections, the rental of lantern slides and other illustrative material for the use of lecturers, certain lecture courses and expert guidance by Museum instructors, and so forth. Gradually the charging of fees has been abolished, and one service after another has become a gift. For example, the Museum has continually increased the proportion of free instruction until the only paid instruction is for a special unscheduled appointment made with an individual or a group of individuals. Teachers and classes in the public schools of the City of New York were always excluded from the payment of any fees, for the Museum is a recipient of a City appropriation, as are the schools. Today the institutions to which free privileges are extended have been increased to include private schools and parochial schools. For example, all institutions in the city of New York that are tax exempt and non-profit making have been added to the list of those that receive lending material without charge. No longer are classrooms and Lecture Hall rented; they are given, to the limited degree that they can be spared, for appointments by outside organizations that have a very close relation to the collections and work of the Museum.

Among the other revenue for the Museum we have listed the sale of photographs, color prints, books, and so forth. Here, again, the prices have never been set high enough to obtain the profit required by a commercial publisher, for the publications have been regarded as an essential part of the Museum's educational work, their cost, in part at least, as a legitimate charge upon the Museum's budget. Generally the prices have been set only high enough to cover the actual expense of manufacture exclusive of the salaries of the staff author and editor; sometimes they have been set arbitrarily far below even this cost. Frequently a second, third, or later edition has been required to recoup the Museum for its initial outlay.

Business Methods

It may be truly said that the Metropolitan Museum became a modern institution in its business methods around 1905, for that year is marked by a definite consideration of the special province of the various Museum offices, the relationship among them, and an orderly procedure by which all together may make certain the smooth and efficient carrying out of Museum business. To indicate the extent to which this period forms a transition from nineteenth- to twentieth-century business methods we may cite two specific changes: the appropriation by the Trustees in 1905 for the purchase of a Remington typewriter, the first that the records reveal, all the correspondence hitherto apparently being painstakingly handwritten; and the installation the same year of an intercommunicating system of telephones throughout the building with a central switchboard—up to that time there was no way of talking from office to office and only one place in the Museum, the Museum Library, then on the second floor, where the Director or other officials could talk to the world outside. Two new offices were established at this time, that of Registrar, the person responsible for receiving all objects of art offered for gift, loan, or purchase, returning those not accepted, accessioning those accepted, and looking out for their storage and safekeeping until they are placed on exhibition; and that of Superintendent of the Building, the person "responsible for the safety of the Museum building and its contents by day and night"—heating, lighting, protection,[8] cleaning, repairs, purchasing of supplies, the comfort and safety of the visitors. For these duties he was placed in control of all employees—attendants, watchmen, shop workers, and so forth—other than those in the administrative and departmental offices. Patrick H. Reynolds, for a long time a devoted employee of the Museum, became the first Registrar and upon his death in 1913 Henry F. Davidson succeeded him in these important tasks. Conrad Hewitt, a Princeton graduate and an engineer, was appointed Superintendent in 1906, his knowledge of architecture and building construction and his special training in the handling of men fitting him for this new type of work in a large museum. The value of this position was recognized when in 1931 the American Association of Museums organized a separate section for superintendents at each of its annual meetings to discuss their peculiar problems.

The next step was to work out a system of business in the executive offices both "thorough and all-informing," one that would ensure "the notification of a given action to all concerned—donor, vendor,

[8] "Portable safety electric lamps" were now carried by the night watchmen instead of the kerosene lamps previously in use and in 1908 a separate system of electric lights was installed in the galleries for protection at night.

curator, treasurer, registrar, photographer, sales department, and daily press."[9] As Mr. Kent, who devised the Museum system, wrote, "When it is remembered that in a large museum many different persons are affected by a single transaction, that the physical safety of the object is an important consideration in a building of long distances where many employees and visitors are coming and going, that thousands of objects are added in a year, and that hundreds of thousands of dollars are involved in these transactions, it will be seen that a careful and unvarying system must take the place of haphazard communications."[10]

Such an orderly system, freeing the transactions of the Museum from sudden caprice or changing moods, bringing into its correspondence and its action a uniform courtesy and impartiality, was immediately put into operation, and it has been the model for the systems adopted by many, if not most, of the American museums established since then. In turn, more than one of its features was patterned upon or adopted from the methods of librarians in the care of their volumes. The complete catalogue of the collections, a special contribution of this Museum to museum methods, was founded on the analogy of the general card catalogue in libraries. Ideally, the catalogue contains for every object in the collections a card with all the necessary facts for identification and reference—accessions number, method and date of acquisition, size, description, attribution and date (furnished by the curator, of course), publication if any, and so forth—and on the verso a photograph of the object. These are kept in a central location where they are available for consultation by every worker in the Museum.

For its greatest value the catalogue demands close and understanding co-operation between the curatorial departments and the catalogue staff. The cataloguers must always depend upon the expert knowledge of the curators for such data as the original attribution and date and for any subsequent changes in these entries occasioned

[9] For the Photograph Department, which was organized in 1906, see pages 159 f.

[10] Quoted from H. W. Kent's "Some Business Methods in The Metropolitan Museum of Art," a paper read before the American Association of Museums May 23, 1911, printed in the *Bulletin*, vol. VI (1911), pp. 169 f., and later as a pamphlet, *Some Business Methods in the Museum*. This outlines the system in detail.

by further study. In actual practice the procedure of building up the factual content of the card varies with the character of the material and the personnel of the department. By whatever procedure brought together, the complete catalogue has proved an economical, time-saving, even essential tool in a "thorough and all-informing system" such as that instituted at the Museum. Fortunately, from the beginning through our period it was under the charge of one person, Margaret A. Gash, who increased its value by her knowledge and ready memory.

Departmental Organization

In its organization the Museum during its earliest period, from 1870 until the transfer of its collections to the building in Central Park in 1879, was distinctly a Trustees' museum, directly under the control of its officers and committees, who enthusiastically gave their services to the young enterprise. With the opening of the present building in a location then far uptown came naturally a centralized control under the first Director, General Louis P. di Cesnola, who was immediately responsible for all the possessions of the Museum, subject to the Trustees' approval. As the collections increased in number and variety and the work of the Museum became correspondingly more diversified, it was impossible for any one man, no matter how indefatigable a worker or how skilled an administrator, to compass the whole field. General Cesnola, recognizing this, made a study of a number of European museums and recommended a plan of organization based upon that in the British Museum, a division of the Museum collections into departments, each under a curator responsible to the Director.[11] This type of organization was adopted in principle by the Trustees in 1886, to be adapted to whatever developments the future brought; and three departments—Paintings, Sculpture, and Casts—were immediately created as embodying the main classes then in the collection. Only one of these departments—Paintings—has had an uninterrupted history; the other two were discontinued later as separate departments and several more have been added, most of them during the directorship of Edward Robinson, whose was the important task of building up their personnels, securing men especially

[11] Noted in *History*, vol. 1, pp. 217-219.

fitted by personality and training for appointment as curators by the Trustees. The names of the ten curatorial departments today—Egyptian Art, Greek and Roman Art, Near Eastern Art, Far Eastern Art, Mediaeval Art, Renaissance and Modern Art, The American Wing (in other words, American decorative art), Paintings, Prints, and Arms and Armor—indicate the fields into which the much larger and still more diversified collection has now been divided for curatorial responsibility. Incidentally it might be added that as the departments were created committees of the Trustees were appointed with the same names and fields of interest, to be especially concerned with accessions and other matters in those departments.

The Museum curators, who are appointed by the Trustees, report to the Director in all matters concerning their departments. The duties assigned to each curator are, briefly, to care for the collections entrusted to him that they may be preserved without injury, loss, or deterioration, to exhibit and label them to the best advantage for the casual visitor or the student, from time to time to arrange special exhibitions of them or of loans of related material, to explain and interpret them in the Museum publications, and to increase the collections by recommending to the Trustees the acceptance of such gifts or bequests and the authorization of such purchases as will add to their excellence. Of no mean importance, though not listed among the duties of a curator, is his practice of passing on to others his own enlightened excitement in the field over which he presides. Often the enthusiasms of those who have enriched the collections are more or less the reflection of the enthusiasms of the curator.

The Department of Paintings, which also includes drawings, was for many years in the faithful charge of George H. Story, who upon General Cesnola's death in 1904 was also Acting Director until Sir Caspar Purdon Clarke came from England to take up the Director's duties. Seeking in 1905 to be relieved from the care of the department, he was honored by being appointed Curator Emeritus. For a curator of paintings the Museum, having found its new director in England, turned thither and in 1906 secured the services of Roger E. Fry, a young English painter who had already attained exceptional distinction as a critic and historian of art through his writings and his lectures; at that very time he was being considered for the post of Director of the National Gallery in London. Mr. Fry's curatorship, however, was brief, scarcely more than a year, for his obligations abroad, especially the illness of his wife, made it impossible for him to be absent from England during so great a part of the year as the curatorial duties required. Upon his resignation he was appointed European Adviser in Paintings, a position he retained until 1909. Roger Fry's ability as critic during these few years was of value, however, through his incisive appraisal of the Museum's collection, his ideals carried out in the arrangement of the paintings in the galleries, and his success in filling some of the lacunae in the historical sequence, notably his recommendation of a superb purchase from the Wolfe Fund, Renoir's Mme Charpentier and Her Children.[12]

In 1906 Roger Fry was able to say of the Museum paintings, "There is only one aspect of the art which is adequately represented and that is the sentimental and anecdotic side of nineteenth-century painting. For the rest we can only present isolated points in the great sequence of European creative thought. We have as yet no Byzantine paintings, no Giotto, no Giottesque, no Mantegna, no Botticelli, no Leonardo, no Raphael, no Michelangelo."[13] How different would have been his appraisal today, for by magnificent bequests and gifts and by discriminating curatorial judgment in recommending purchases the collection now forms a large and comprehensive group of paintings of fine quality, rich in masterpieces. There are still lacunae to fill, still weak spots to strengthen, but a tremendous advance has been made. For much of this gain the next curator, Bryson Burroughs, was largely responsible during his twenty-eight years in the department, first as assistant curator and from 1909 as Curator of Paintings, a position he held until his death in 1934; himself an artist of singular

[12] The actual procedure in this important purchase may be of sufficient interest to recount. M. Durand-Ruel called the attention of William Church Osborn to the chance to buy the painting at the Charpentier sale in Paris in 1907. Sir Caspar Purdon Clarke sent a photograph of it to Mr. Fry, then in England. Upon his examining the picture in Paris Mr. Fry cabled the Museum "magnificent museum masterpiece, attractive purchase Wolfe Fund, would be great coup, recommend bid." Mr. Fry was instructed to buy at his discretion at a figure not above $20,000. Thereupon he directed Durand-Ruel to bid for the Museum, and the Renoir was obtained for slightly under $20,000, the bidder waiving his right to a commission. Thus it was purchased on Mr. Fry's enthusiastic recommendation, actively seconded on this side of the Atlantic by Bryson Burroughs, then an assistant curator in the department.

[13] *Bulletin*, vol. 1 (1906), p. 59.

sensitiveness and charm who divided his time between painting and the Museum tasks, he had the great joy of living to see the older painters who meant the most to him—Poussin, Bruegel, Mantegna, and Van Eyck—represented in the collection by fine examples.[14] Mr. Burroughs's associate since 1919, Harry B. Wehle, now heading the department has continued the quest for additions of first-rate quality where they are most needed in the galleries.

The arrangement of the paintings determined upon in 1906 included one gallery of masterpieces by artists of different countries hung to secure the greatest aesthetic satisfaction, as was done in the Louvre. In 1910 the gallery at the head of the main stairway, the first in the circuit, was made the Salon Carré of the Museum and was called the Marquand Gallery in memory of the Museum's second President, Henry Gurdon Marquand, who presented to the Museum his collection of thirty-five paintings, mostly Old Masters. The other galleries were to form a historical sequence by countries and periods so far as the collection then permitted, and through the years they have furnished increasingly valuable and numerous illustrations for a history of painting. Today the plan is wholly historical in arrangement, the Marquand Gallery is devoted entirely to important sixteenth-century Italian paintings, and everywhere aesthetic effect is sought by background colors suited to the different schools and by giving each painting the advantage of ample space around it. Those few collections—for example, the Altman collection—that must be hung by themselves are now so placed as to be nearest to paintings of the schools in which their predominating excellence consists.

The Department of Egyptian Art, next in order, was established in 1906 especially because of the interest of J. Pierpont Morgan and William M. Laffan in this field, in which there was then an exceptional opportunity for rich returns from excavation. Albert M. Lythgoe, who had already been associated with Dr. George A. Reisner in conducting an Egyptian expedition for the University of California and was then the Curator of Egyptian Art at the Boston Museum of Fine Arts, as well as an instructor in Egyptology at Harvard University, was appointed curator of this new department and with foresight

[14] As pointed out by William M. Ivins, Jr., in his article on "Bryson Burroughs" in *Bryson Burroughs: Catalogue of a Memorial Exhibition of His Works*, New York, 1935.

planned its threefold program: "to bring together by means of excavations, supplemented by purchases and gifts, a series of objects which will thoroughly represent the civilization of ancient Egypt; to make a collection of records (photographic and facsimile) relating to its art and architecture for the use of the Museum staff and outside students; to publish scientific reports of the excavations and catalogues of the material acquired otherwise."[15] The program thus inaugurated was carried on with distinguished accomplishment by Mr. Lythgoe until 1929, when at his wish he was appointed Curator Emeritus and Herbert E. Winlock became the head of the department. Mr. Winlock had joined the Egyptian Expedition in 1906 upon his graduation from Harvard; he had also been active at home in the department as assistant and associate curator. When in 1939 Mr. Winlock resigned both as Director of the Museum and as curator of the department,[16] Ambrose Lansing, a member of the Expedition since 1911 and later assistant and associate curator, succeeded Mr. Winlock as Curator of Egyptian Art.

At first the entire Egyptian collection was small enough to be shown in the corridor at the north of the main staircase; it contained valuable objects indeed, but these, having been brought together rather by good fortune, by gifts mainly, than by definite plan, represented only a few periods in the long history of Egypt. The Trustees and General Cesnola had not been unmindful of their original purpose "to obtain representative examples of every great epoch of artistic activity"; they had welcomed gifts of Egyptian antiquities as the Museum now welcomed the opportunity to secure a well-rounded collection. Through the results of excavating by the Museum's Egyptian Expedition,[17] through gifts, and through purchases the Museum was able in 1911 to open ten well-filled, amply labeled rooms on the first floor of Wing E, arranged in historical sequence and covering a span of 4,500 years from the predynastic to the Coptic period. The importance of the occasion was marked by an evening reception.

[15] For references to the Egyptian publications see pages 116 and 155.

[16] See also pages 19-20, 21 in Chapter II. The Men Who Guided the Museum's Course for an appreciation of Mr. Winlock as archaeologist as well as Director of the Museum.

[17] The account of the Egyptian Expedition on pages 112 to 117 gives many facts closely related to the history of the department.

Today the Egyptian collection of the Museum includes both many small and exquisite objects and a goodly number of imposing monumental sculptures; it also contains a wealth of material illustrating the history and development of the ancient Egyptians—their daily life, their customs, their beliefs. All are displayed with plentiful assistance in labeling and comparative material.

The creation of the Department of Decorative Arts in 1907 was indirectly a result of the acquisition by J. Pierpont Morgan of the celebrated collection amassed by Georges Hoentschel, an architect of distinction in Paris. This consisted of over 1,600 objects—sculpture, woodwork, furniture, ormolu, paintings, and so forth—illustrating decorative art of the Gothic period and the eighteenth century in France.[18] Mr. Morgan presented to the Museum all the objects of the eighteenth-century section, excelling in number and quality that in any other public museum, and deposited the entire Gothic section in the Museum as an indefinite loan.

Immediately upon its receipt two things were needed: a place in which adequately to display such related material and a trained person to have charge of the collection and of the new department of which it formed so substantial a part. The wing now called the Pierpont Morgan Wing was the solution of the first problem[19]; Dr. Wilhelm R. Valentiner, the person appointed the first Curator of Decorative Arts. Dr. Valentiner had been thoroughly trained abroad in various phases of museum work; he had been an official assistant in the Kaiser Friedrich Museum, Berlin, and the personal assistant of Wilhelm Bode, the Director General of the Royal Museums of Berlin, himself one of the foremost museum men in Europe. Dr. Valentiner remained the curator until the outbreak of the World War, when he asked for leave to serve his fatherland and later resigned. Durr Friedley, a member of the department from 1911, was appointed acting curator in 1914, a position he filled with exceptional ability in installation until 1917, when he resigned and Joseph Breck, an assistant of Dr. Valentiner from 1909 to 1914, then Director of the Minneapolis Institute of Arts, returned to the Museum and took over the

[18] See André Pératé and Gaston Brière, *Collections Georges Hoentschel*. 4 vols. Paris, 1908.

[19] See pages 30 f. in Chapter III. The Growth of the Building.

curatorship, combining with it the duties of Assistant Director, positions he held with conspicuous devotion and success until his sudden death in 1933. He played an important part in the development of the collections and the entire program of the department.

Incidentally, the receipt of the Hoentschel collection may have had its influence upon a question which was engaging the attention of the Trustees in 1908: whether the Museum should make the time-honored arrangement by material—ceramics by itself, metalwork by itself, and so forth—the controlling method of exhibition or should adopt the newer arrangement by country and period—all the arts of decoration of a given country and time shown together as they would have been originally, with a room setting wherever possible. That there was interest in an arrangement by material was evidenced by two appointments in 1906: that of John H. Buck, an expert well known for his writings on silverware, as Curator of Metalwork, and that of Bashford Dean, an authority on the art of the armorer as well as an enthusiastic collector, as Honorary Curator of Arms and Armor. The so-called period arrangement, however, the grouping of furniture and other decorative arts of a given period together in an appropriate setting, eventually won favor as the predominant though not the only method in future installations at the Museum. The Hoentschel collection had given a remarkable opportunity to carry out this method on a generous scale, and Dr. Valentiner had been trained in it by Dr. Bode.

While the designating of a Department of Decorative Arts was an immediate consequence of a gift and loan of European decorative arts, at first it embraced also American decorative arts and all the objects of Near Eastern and Far Eastern art in the Museum.[20] Thus it became the most comprehensive department ever established by the Museum and as it grew it comprised an ever more valuable and varied collection. In 1915 Far Eastern art was made a separate department, in 1932 Near Eastern art. Even so on the death of Mr. Breck some division of the remaining Department of Decorative Arts was urgently needed, and it was decided to break it up into three

[20] When from the large number of objects that constituted the collections of the Museum those which clearly belonged together—as paintings, Egyptian art, Greek and Roman art, and so on—had been set aside at various times in departments, there was left an undistributed part that could loosely be called decorative arts, and this was assigned to the Department of Decorative Arts.

parts. The new department known as The American Wing was to include, as did the wing itself, the decorative arts of the United States from its first settlement to about 1825. The Department of Mediaeval Art was to embrace the European decorative arts during the earlier period, "starting with the profound change which took place with the adoption of Christianity," The Cloisters collection an important part. The Department of Renaissance and Modern Art was to cover European decorative arts during the later period, "starting with that equally important event in art history, the Renaissance." Three associate curators in the former department were placed in charge of the three new departments in accordance with their special knowledge and earlier experience, Herbert E. Winlock in this recommendation promoting men already on the staff rather than bringing experts from elsewhere: Joseph Downs, Curator of the American Wing; James J. Rorimer, Curator of Mediaeval Art and The Cloisters; Preston Remington, Curator of Renaissance and Modern Art.

The Department of Greek and Roman Art, called for many years less exactly the Department of Classical Art, was listed first in the *Annual Report* of 1909, published in 1910, but it was functioning as a department from 1905, when Edward Robinson, who had so skillfully built up the Greek and Roman antiquities in the Museum of Fine Arts in Boston, came to the Metropolitan Museum as Assistant Director and took over the special care of the classical collections. The following year Gisela M. A. Richter, a graduate of Girton College, Cambridge, with further study at the British School of Archaeology in Athens, was employed to classify and label an extensive collection of Greek vases just purchased and remained to assist Mr. Robinson in departmental matters; and the same year John Marshall, an Englishman of outstanding connoisseurship and instinct for quality, whose skill in purchasing had been a powerful factor in the development of the classical collection in the Boston Museum of Fine Arts, began his twenty-two years of highly successful service as the Museum's purchasing agent for Greek and Roman art in Europe. Mr. Robinson resigned the curatorship in 1925, and Miss Richter, who had worked so closely and effectively with him as assistant and associate curator, became Curator of Greek and Roman Art. To this trio of scholars is due the remarkable growth of the collection, which today presents a consecutive and many-sided picture of the development of Greek and

Roman art from prehistoric times through that of the Roman Empire in specimens of different materials—stone sculptures, bronzes, vases, gems, jewelry, glass, wall paintings, and so forth. It includes an adequate representation of such provincial arts as Etruscan and Cypriote. The Cesnola collection of Cypriote art, purchased by subscription in 1874, is undoubtedly the most complete outside of Cyprus.

In 1912 the Department of Arms and Armor came into being as a full-fledged department with Bashford Dean the curator. From 1906 Dr. Dean had been honorary curator of the arms and armor, which were first regarded as a part of the collection of decorative arts. Two important collections had come to the Museum earlier, that of John S. Ellis, received after his death but in his name through the generous gift of Mrs. Ellis and her son, A. Van Horne Ellis, and the collection of the duc de Dino, purchased through the initiative of Rutherfurd Stuyvesant, one of the earliest collectors of armor, and J. Pierpont Morgan. Dr. Dean[21] and after his death his pupil and associate, Stephen V. Grancsay, who came to the department in 1914 and advanced through assistant and associate curatorships to the position of Curator of Arms and Armor in 1930, built up the collection until it is a complete and magnificent armory of European workmanship, having technical, artistic, and historical significance. It is perhaps the most definitive collection in any field of art in the Museum. Japanese and Near Eastern arms and armor are also fully represented.

Dr. Dean had the faculty of attracting both gifts and friends for the department through his own enthusiasms. The account of the greatest benefactions of arms and armor—the Riggs, Dean, Reubell, Morosini, Stone, and Mansfield collections—will be found in the chapter on The Growth of the Collections. Some of these donors belonged to a group of interested amateurs and collectors of the armorer's art who banded themselves together in 1920 under the name of The Armor and Arms Club of New York and for a number of years were very active friends of the Museum. As a club they lent in successive years four exhibitions from their collections and for three of these prepared and published catalogues; one member—Robert Hamilton Rucker—gave his expert knowledge in writing the Museum's catalogue *The Gōda Collection of Japanese Sword Fittings.*

[21] See pages 85 f. for Dr. Dean's bequest to the Museum.

EDWARD ROBINSON, DIRECTOR OF THE MUSEUM 1910-1931
FROM A PORTRAIT BY JOHN SINGER SARGENT

As we have said, the Far Eastern art in the Department of Decorative Arts was placed under separate control as the Department of Far Eastern Art in 1915, an event that bore witness to the fact that New York was becoming conscious of the art of the Far East. How that consciousness—and appreciation as well—has grown in the past few years we know well. The new department included "the arts of China and Japan and those of other countries which have close artistic affiliation with them, such as Korea and Thibet."[22] The Museum had already a fairly large collection of Chinese and Japanese objects. It was particularly rich in jades through the gift of the extensive Heber R. Bishop collection and in ceramics through the early purchase at most generous terms of the Samuel P. Avery collection of oriental porcelains; the gift of two collections—the Samuel Colman collection, noteworthy for its Japanese pottery, and the Charles Stewart Smith collection of Japanese porcelain, famous for its fine pieces of Hirado blue and white ware; and the bequest of the Altman collection with its superb Chinese porcelains. Many years later the sculpture of India, Cambodia, and Siam, which had been in the Department of Near Eastern Art, was transferred to the Far Eastern department so that all Buddhistic art should be together.

S. C. Bosch Reitz was appointed the curator of the new department. He was a native of Amsterdam and an artist who gave up painting to enter upon the study of Far Eastern art both in Europe and the Orient, becoming well known among European collectors as a connoisseur of oriental ceramics. Since the war had prevented his undertaking a task assigned to him at the Louvre—classifying, rearranging, and cataloguing the Grandidier collection of Far Eastern ceramics—he was studying the Chinese and Japanese collections in America at the time. Under Mr. Bosch Reitz's guidance for twelve years the collection was, in Mr. Robinson's words, "systematized, developed, enriched in quality as well as numbers, and displayed with great taste and skill in arrangement."[23] His greatest contribution to its upbuilding was in the field of ceramics, particularly in early Chinese pottery, but he was instrumental also in the purchase of valuable paintings, sculpture, and bronzes. He profited from the knowledge and helpful interest of

[22] *Bulletin*, vol. x (1915), p. 135.
[23] *Bulletin*, vol. xxii (1927), p. 152.

Samuel T. Peters, a Trustee and a member of the Committee on Oriental Art, who had brought together an outstanding collection of early Chinese pottery and had lent the Museum many rare pieces. After his death over a hundred of these were given to the Museum by Mrs. Peters.

Upon Mr. Bosch Reitz's return to his native land to live, Alan Priest was appointed in 1928 in his place. Mr. Priest, a graduate of Harvard, after several years of graduate study and teaching in the fine arts, had the advantage of three years in China—to begin with, as a member of the Fogg Museum Expedition, then as a fellow of Harvard University, first on a Carnegie, then on a Sachs fellowship, traveling and studying the arts and the language of the country. Through the years of Mr. Priest's curatorship the collection has continued to advance in excellence, especially in Chinese sculpture, painting, bronzes, and textiles, in Japanese lacquer, prints, and textiles.

By the end of 1916 another department, that of prints, was created. Possessing prints was no new thing for the Museum, for even in 1883 William Loring Andrews gave nearly a hundred etchings by Seymour Haden and Whistler, and several other gifts followed, notably the William H. Huntington collection of portraits of Washington, Franklin, and Lafayette. These were all placed in the care of the Library. In 1890 the Trustees declared they would "gladly accept and place permanently in the Library illustrative examples of the history of wood engraving in America and elsewhere." They did not, however, grasp several opportunities which came to them in the nineteenth century to establish a department of prints and to begin to build up a representative collection. "Very desirable but not altogether practicable," "no museum can possibly give wall room for the permanent exhibition of engravings," "inexpedient at present, there being no funds to make the cases or drawers to preserve them and involving the expense of a new curator and assistants"—such are the successive explanations of their declining tempting offers of prints as gifts or loans; in other words lack of space and lack of funds.[24] Meantime collecting prints became more general; the Museum of Fine Arts in

[24] The official records of the Museum provide no evidence that Samuel P. Avery, who gave his exceptionally interesting and important collection of prints to the New York Public Library, ever offered it to the Trustees, though they afford ample proof that he would have welcomed the establishment of a

Boston had begun to purchase by 1897, the New York Public Library in its Lenox Library established its department of prints in 1899, and an increasing number of friends of the Museum looked forward hopefully to the time when it also would have a Print Room. Late in 1916 that time came, the immediate spur to the decision to establish the Department of Prints being the will of Harris Brisbane Dick,[25] which when probated on October 30, 1916, revealed that the Museum was the residuary legatee. Mr. Dick, who had been an enthusiastic collector of prints, left behind him an extensive and valuable collection and stipulated that this was to be sold to create the Harris B. Dick Fund for the purchase of works of art by the Museum. On November 30th the new department was created and in December William M. Ivins, Jr., was appointed Curator of Prints. A lawyer, Mr. Ivins had long been interested in prints, their history and their technical processes. Early in 1917 the Museum took over a selection from the Dick collection of prints, which with the prints already in the Library became the nucleus of the new department.

It was determined to hold a series of exhibitions of prints in the galleries set aside for this purpose and to keep the rest of the prints in a Print Study Room, where all persons not casually looking at prints should come for "aesthetic diversion" and research. The task set for the new department was as speedily as possible to create a comprehensive collection capable of meeting the requirements of students and of providing a store of material for an unfailing succession of gallery exhibitions. In the words of the curator, "emphasis was to be put on design and draughtsmanship rather than upon technique; no medium was to be regarded as per se any better or more artistic than any other; rarity in and of itself was no merit; except for 'ornament' no prints were to be acquired for their explicit subject matter, e.g., sporting prints, portraits of particular people, views of particular places or buildings; whenever possible important illustrated books should be acquired and not merely pages from them; as good a collection as may be of photographs and facsimiles of prints should be built

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department of prints. Rumor, however, tells of a conversation with General Cesnola in which Mr. Avery expressed his willingness to present his collection to the Museum.

[25] See page 77.

up." In less than thirty years the department has been built up in accordance with these policies, by thoughtful purchases and fortunate gifts, until it is "probably one of the best-rounded collections of its kind in the country."

One special collection in the Print Room is potentially of exceptional value to the designers of our day, for it consists of "ornament," that is, engraved designs made in the post-renaissance periods for the use of artists and craftsmen—makers of metalwork and jewelry, lace, and furniture; these have become original documents fundamental to the understanding of European decorative arts in those periods.

Among the departments organized around the collections the latest to be set off by itself was the Department of Near Eastern Art, created in 1932. Hitherto a section of the Department of Decorative Arts, when it received a separate place in the Museum organization it had already grown in the number and importance of its objects until it ranked among the five or six great public collections of the art of the Near East. Indeed some of its extraordinarily interesting objects, especially a group of enameled glass mosque lamps from Syria and rare examples of inlaid metalwork with elaborate decoration and Arabic inscriptions, came to the Museum as early as 1891 in the gift of the Edward C. Moore collection. The two members of the Museum staff who were especially trained in the art of the Near East—Dr. Maurice S. Dimand and Joseph M. Upton—were transferred from the Department of Decorative Arts to the new department, Dr. Dimand as associate curator, soon to be advanced to full curatorship, Mr. Upton as assistant curator. Dr. Dimand, who obtained his doctorate in philosophy at the University of Vienna, was already recognized as an expert on Near Eastern art; he had been on the Museum staff since 1923 and always had devoted his time to the collections from the Near East.

The new department was planned to cover almost five thousand years of history, from about 3000 B.C. to the nineteenth century. It was to embrace the art of the ancient Near East, the succeeding pre-Islamic period, and the Islamic era from about A.D. 700 nearly to the present. Geographically it includes Moorish Spain and North Africa, Egypt of the early Christian era and the later Arabian conquest, Turkey, Asia Minor, the Caucasus, Arabia, Syria, Mesopotamia, Iran, West Turkestan, and India under the Mughals. The representative character of the collection and its present richness are revealed in Dr. Dimand's *Handbook of Muhammadan Art.*[26]

From 1931 for several years the Museum sent an expedition to excavate in the Near East, first with the Islamic Art Department of the German State Museums at Ctesiphon in Iraq, then independently at Kasr-i-Abu Nasr and Nishapur in Iran, Mr. Upton conducting the administrative work of the expedition; and by this means the Parthian, Sasanian, and early Islamic art in the department were built up greatly.[27]

Two departments no less important but different in their aims and duties, the Department of Educational Work and that of Industrial Relations, also came into existence in this period. In 1925 at the urgent request of Mr. Kent, who, in addition to his office as Secretary of the Museum, had been carrying the responsibilities of the educational work since 1907 until it had grown to the demands of a full-time occupation, the Department of Educational Work was created and Huger Elliott came from Philadelphia, where he was Principal of the Pennsylvania Museum School of Industrial Art, to be its director. Three years later another part of the work initiated and directed by Mr. Kent was given the rank of a department, called the Department of Industrial Relations, under the direction of Richard F. Bach, who since 1918 had been carrying on the contacts with manufacturers, designers, and the trade press under the title of Associate in Industrial Arts. These two departments, based on service and the interpretation of the collections, ran along somewhat parallel lines but with different groups. In 1941, Huger Elliott having retired, they were combined under Mr. Bach as Dean. The enlarged Department of Education and Extension embraces also radio and television programs, motion pictures, and all visual material available for loan—lantern slides, photographs, color prints, and so forth.

[26] See page 156. Issued in a second edition in 1944.

[27] A more detailed account of these excavations is to be found on pages 118 f.

V. THE GROWTH OF THE COLLECTIONS

It is no exaggeration to say that today the Metropolitan Museum stands as one of the greatest treasure houses in the world. Its collections cover more aspects of the history of art during the past five thousand years than any other institution except the British Museum and the Louvre, even though the Museum is only seventy-five years old.

The four principal channels of acquisition have been by bequest, by gift, by purchase, and by excavations carried on by the Museum. The City of New York has provided an annual appropriation for maintenance since 1873 but no money for purchases; the national, state, and municipal governments have never granted any subsidies. The development, therefore, must be attributed almost entirely to the generosity of public-spirited citizens who have interpreted their money and their works of art as a trust for the public good. The history of the Museum has been truly democratic—of the people, by the people, for the people—peculiarly American. Private initiative has amassed fortunes which, given to the Museum either as funds that make purchases possible or as collections that express the individual taste of the donor, have become the wealth of all the American people.

Through Bequests

The bequests to the Metropolitan Museum have varied as greatly both in their character and in the conditions attached to them as have the persons bequeathing them. They have often come to the Museum most unexpectedly, reiterative evidence of a far wider, more general interest in the institution than its officers were aware of. The first bequest of millions of money that the Museum received, back in 1903, a bequest that has been and still is of tremendous value to the institution in the two ways designated by the will, "purchase of rare and desirable art objects and . . . books for the Library," came from a man who had, it is true, been an Annual Member for eighteen years, usually paying his ten dollars in person and once requesting a copy of the Museum pamphlet, the *Charter, Constitution, Lease, and By-Laws*, but whose legacy, amounting to over four million dollars, was a complete surprise—Jacob S. Rogers.[1] A number of such unknown friends have first shown their friendliness in their wills. John Hoge of Zanesville, Ohio, for example, looked about for "worthy objects" for "broad . . . national bequests" and selected the Museum as one, saying, "The Metropolitan Museum of Art is a great educator, and being located in the metropolis of America (where my estate has been enlarged by real estate operations) gives the opportunity for all classes of people to see and enjoy its benefits." He therefore bequeathed to the Museum in 1917 "premises on Fifth Avenue near Forty-first Street now occupied by the Rogers Peet Company, the appraised value of which is $950,000." Emma C. Bolles of New Jersey, who died in 1932, made the Museum her residuary legatee, though while she was living the Trustees and officers of the Museum had no knowledge of her existence. Such bequests are gratifying recognitions of the value of the work the Museum is carrying on.

Whether anticipated or unexpected, whether large or small, bequests and gifts are remembered with gratitude by every museum; in the Metropolitan Museum they are published in the *Annual Report of the Trustees* for the year in which they were given, and the fact of the gift is included for all time on the labels accompanying the objects as exhibited. Each fund set up by a bequest or a gift of money carries the donor's name in perpetuity on the labels of all objects purchased out of income from that fund. If the gift equals in money value the sum of $50,000 or over, the name of the donor is carved where all may read, on the tablets of the Benefactors at the foot of the main stairway of the Museum.

A list of all who have thought beneficently of the Metropolitan Museum when making their wills would constitute a splendid roll of honor. A short statement concerning each bequest of our period would provide an interesting study of the habit of collecting in America and the public spirit of the typical collector. But as these would be far too long for the pages of this book, we must content ourselves with recounting in chronological order some of the most significant bequests, bequests both of objects of art that have materially enhanced the galleries of the Museum and of money, stock, or real estate that have created funds from the income of which treasured additions to the collections have been secured. For reference a list of the Benefactors

[1] See *History*, vol. 1, pp. 271 ff.

of the Museum through 1945, with the year when the title was bestowed, has been printed in the Appendix.

The year 1908 was noteworthy for a bequest of $1,500,000 from a gentleman in Owego, New York, Frederick C. Hewitt, who also made the Metropolitan Museum his residuary legatee.[2] After graduating from Yale University Mr. Hewitt lived a singularly quiet life in his native town except for occasional trips to Europe, where he bought works of art, thus becoming the possessor of a valuable collection of ivory carvings and paintings. When he was in New York City he was a frequent and interested visitor at the Museum, though he was neither a member of it nor, so far as we know, even casually acquainted with any of the Trustees or the staff. His bequest was apparently due to his feeling, as expressed to a friend, that the Museum was doing a "great work" and "ought to be encouraged." Such encouragement the income of the Hewitt Fund has indeed given to the Trustees, for it has enabled them to place on exhibition a goodly number of coveted objects in several fields, among them a rare stained-glass window of the early Gothic period representing the Tree of Jesse, a Chinese pottery Lohan, early Ming dynasty (?), a large and remarkable archaic Greek grave stele, and a precious little triptych by Adrian Isenbrant.

The next bequest of exceptional importance was received the following year from John Stewart Kennedy, a man who was well known in the Museum, an earnest and efficient Trustee for more than twenty years and the Second Vice-President. Mr. Kennedy came to New York from Scotland and, in the words of the *New York Evening Post*, "besides being a banker, was one of the country's chief builders of railroads, a patron of art and education, founder of hospital funds, and probably New York's foremost advocate of scientifically organized charity."[3] His great concern as regards the Museum had always been that it should take its rightful place as one of the influential educational institutions of the city. In that spirit his first gift to the Museum, Leutze's Washington Crossing the Delaware, was presented more for its patriotic and historical significance than for its artistic excellence. Mr. Kennedy's will gives a clue to his character in these phrases: "Having been greatly prospered in the business which I

[2] Noted in *History*, vol. I, p. 315.

[3] *Bulletin*, vol. IV (1909), p. 216, and noted in *History*, vol. I, pp. 315 f.

carried on for more than thirty years in this my adopted country and being desirous of leaving some expression of my sympathy with its religious, charitable, benevolent, and educational institutions, I give." Then follow specific bequests to half a hundred organizations in this country, Scotland, and the Near East and the stipulation that his residuary estate should be divided into sixty-four shares and apportioned to a number of other American institutions. The Museum's share, given unconditionally, added well over two and a half million dollars to the endowment, thus providing one of its largest funds for the purchase of objects of art. Veronese's Mars and Venus United by Love, Carpaccio's Meditation on the Passion, Botticelli's Three Miracles of Saint Zenobius, Quentin Massys's Adoration of the Kings, Rossellino's Nativity Group, the large bronze-gilt figure of Maitreya of the Wei dynasty, the Etruscan terracotta warrior, and the superb mid-eighteenth-century American furniture from the George S. Palmer collection are only a few of the many outstanding purchases made through the Kennedy Fund; from these, however, we may gain some understanding of its value in building up the collections.

Three prominent figures in American journalism—William M. Laffan, Joseph Pulitzer, and Frank A. Munsey—have played an important role in the history of the Museum. Mr. Laffan of *The New York Sun* was one of the group of men who rallied to the side of J. Pierpont Morgan when he became President; as Trustee and committee chairman from 1905 until his death five years later, Mr. Laffan occupied more nearly than any other person the honored place that Samuel P. Avery had held during the preceding thirty years, that of expert adviser to the administration as regards purchases in all departments of art. Joseph Pulitzer of *The New York World* and the *St. Louis Post-Dispatch* enriched the Museum in 1912 by his bequests, one of $500,000 to be kept as a permanent fund to be called the Joseph Pulitzer Bequest, the income to be "applied and devoted to the purchase of works of art," another, a fund known in the Museum as the Joseph Pulitzer Fund, given without conditions as to its use. By the will of Frank A. Munsey of *The New York Sun* the Museum in 1925 was made the residuary legatee to an estate larger than any other single bequest though considerably smaller than it was then believed to be.[4]

[4] See pages 84 f. for a detailed account of Mr. Munsey's bequest.

Through Mr. Pulitzer's beneficence the Museum collections now include such treasures in every department as Michelangelo's drawing for the Libyan Sibyl on the vault of the Sistine Chapel, Moroni's Portrait of Bartolommeo Bongo, Pater's Concert Champêtre; the Greek bronze hydria of about 450 B.C. the inscription on which states that it served as a prize at the games of the Argive Hera; a Syrian glass bottle of the fourteenth century that is a masterpiece of enameled glass; the stone statue of a Bodhisattva, dated in the T'ang dynasty, which is said to have come from the Lung Mên caves; the rare French Romanesque column statue of a king of Judah; the Spanish Romanesque bas relief from Zamora that represents the Lion of the Tribe of Judah, now shown in The Cloisters; an unusual tapestry portrait of Charlotte Desmares as Thalia woven at the manufactory of the Gobelins in the early eighteenth century; a silver coffeepot made by Germain of Paris in 1756-57; several pieces of japanned furniture made in Boston in the eighteenth century that are in the American Wing.

No year since 1905 has failed to be signalized by varied and valuable bequests of works of art, but the year 1913 is thrilling even in retrospect for its unprecedented enhancement of the collections in the Museum and its corresponding increase in opportunities for artistic appreciation on the part of the community. With the loan exhibition of the paintings in the Pierpont Morgan collection opening early in January and the other objects in that collection safely housed in the Museum storerooms while preparations for installing them in the galleries went on apace,[5] the acceptance by the Trustees in May of the gift from William H. Riggs of his collection of arms and armor, easily unrivaled among private collections,[6] and the bequest in October of the Benjamin Altman collection, the year set a new high in the Museum annals, as the public could appreciate when within slightly more than twelve months, by January 1915, the works of art acquired by these princely amateurs were exhibited within the very same four walls.

Benjamin Altman was a fastidious collector, satisfied with nothing but the best, always willing to sacrifice the less fine for the finer. And so he left a collection of "works of art of distinguished excellence."

[5] For a fuller account see pages 10 f.

[6] See also pages 99 f.

The Director of the Museum could say with all honesty that it was "from every point of view the most splendid gift ever received by the Museum from an individual."[7] It had already been completely catalogued and beautifully hung in Mr. Altman's house, where he shared his own enjoyment of it with a few chosen friends, to whom he revealed his fine sense of quality. He bequeathed to the Museum his "entire collection of paintings, Chinese porcelains, tapestries and rugs, Limoges enamels, rock crystals and marbles, bronzes and furniture"; and, seeking to secure for it every opportunity to give pleasure and education in art, he required that the Museum should permanently maintain two suitable rooms no less in floor space than the two rooms in which the collection was kept in his own galleries, the paintings hung in a single line and no other works of art displayed in the rooms. Upon the executors of his estate he placed as a trust the carrying out of his wishes to the last detail, stipulating that the Museum installation should be approved by them at every point. The reader may reasonably ask why the Trustees in this instance made an exception to their usual unwillingness to exhibit a collection separately from other objects historically related to it. Judging from a statement on bequests made by Mr. de Forest and quoted later,[8] we may say that their acceptance was due to the excellence of the collection as a whole and its homogeneity, to its comparatively small requirements in space, and to its great educational value when viewed by itself. In other words, the character of the collection created the occasion for an exception.

The year 1914 was made memorable by the bequest of a greatly loved leader among the Trustees of the Museum, John L. Cadwalader, a man who had given the Museum thirteen years of invaluable advice and effective service. In his will he left to the Museum the greater part of the furnishings of his residence in East Fifty-sixth Street—English furniture and Chelsea and other European porcelains of the eighteenth century and ornamental bronzes, principally Chinese. The interior of Mr. Cadwalader's house represented in notable perfection an English residence of the middle of the eighteenth century, and his collecting was confined to that one period. "From the mantelpieces, the large objects of furniture, and the splendid mezzotints on the walls

[7] *Bulletin*, vol. IX (1914), p. 228.
[8] See pages 79 f.

to the smallest fittings of silver and glass, the entire house was a consistent expression of that moment in English life when Thomas Chippendale was cabinetmaker to the nobility and gentry and Joshua Reynolds was beginning to be highly thought of as portrait painter of the polite world."[9] To the New York Public Library, of which he became President of the Board of Trustees on the death of John Bigelow, Mr. Cadwalader bequeathed the mezzotints; to the Museum, the porcelains, bronzes, and furniture and $25,000 for the purchase of English furniture and porcelain. This bequest doubled in size and importance the collection of English furniture then in the Museum's possession and made the showing of English porcelain—Bow, Chelsea, Derby—especially rich in ornamental figures of great charm. So distinctive a collection deserved a special setting to preserve its individuality, and one of the galleries was set aside as the Cadwalader Room.[10] The fund for the purchase of English furniture was used to obtain for the Museum in 1918 English furniture in the George S. Palmer collection.

The bequest of Mrs. Morris K. Jesup, received early in 1915, added to the collection of paintings seventy-one examples of various schools, valuable in themselves and doubly valuable because they were chosen by the Museum from Mrs. Jesup's entire collection. Obviously the privilege of choice is appreciated by any museum, for the staff and trustees are able to see both the artistic worth of the individual painting and its relation to the paintings already hung in the museum. Mrs. Jesup's will also permitted sale, replacement, or exchange after the choice had been made, if such action should prove expedient. Again, the will definitely granted opportunity to group the paintings "with other paintings belonging to the same schools," asking only that the label upon each painting should state that it was presented by Mrs. Jesup from the collection of her husband, Morris K. Jesup. For "keeping the collection in repair" or for "the purchase of new paintings" Mrs. Jesup added a permanent fund of $50,000, the income only to be used. This fund is known as the Maria de Witt Jesup Fund, and from it have been secured highly regarded paintings, for example,

[9] D. F. in *Bulletin*, vol. IX (1914), p. 106.

[10] Gallery F 22. When this space was required a few years later for the Pierpont Morgan collection, the objects in Mr. Cadwalader's bequest were distributed in other galleries.

Dosso Dossi's Three Ages of Man and Andrea del Sarto's Holy Family. Also included in this generous will was a fund of $100,000 "for the encouragement of American Art in any way the Trustees may think best," to be known as the Morris K. Jesup Fund. Out of income from this fund the Trustees have purchased a number of American paintings by eighteenth- and nineteenth-century artists, the best known perhaps being the Portrait of Mrs. Sylvanus Bourne by Copley and Delaware Water Gap, an early work by George Inness.

Harris Brisbane Dick named the Museum his residuary legatee in a will probated in October 1916, the income from the fund thus created to be used "in the purchase of desirable and proper objects of the Fine Arts." Mr. Dick's special delight as a collector, as well as that of his father, William B. Dick—both members of the publishing firm of Dick & Fitzgerald—was prints; and while the will directed that the estate should be converted by the executors into money for the advantage of the Museum, the Museum found it more advantageous to take over a large part of the collection built up by father and son—all the books, several paintings, and, most important, a large selection of the prints. Mr. Dick had specialized in collecting prints by D. Y. Cameron, Seymour Haden, and Whistler. His father had gathered a miscellaneous group of prints of all kinds and periods valuable as illustrations of much of the history of etching and engraving. In consideration of the specialized interest of the donor, the Dick Fund for a number of years was used for the purposes of the new Department of Prints and provided for many of its most important purchases. The Dick Fund has also made possible such valued acquisitions in other departments as the remarkable album of fifty drawings by Francisco Goya, once the possession of the court painter Federigo de Madrazo; a choice group of arms and armor, including the harnesses of Henry II of France and Anne de Montmorency, Constable of France; and the extraordinarily beautiful set of Greek jewelry, eight pieces in all, known as the Ganymede Jewelry from the figure of the cupbearer of the gods on the earrings.

The bequest of Isaac D. Fletcher came to the Museum in 1917. Not only did the Museum receive a comprehensive collection of 251 objects of art, including classical art, paintings, decorative arts, Gothic sculptures and metalwork, Near and Far Eastern ceramics, and oriental textiles, but it became the residuary legatee of an estate worth about $3,000,000, the income to be used for "the care and preservation of the collection . . . and . . . the acquisition of suitable paintings, statuary, or other objects of art which shall be added to and form part of said collection." Mr. Fletcher was a benefactor who showed in his will an admirable understanding of the problems of museum administration and the duties of museum trustees. In the words of Mr. de Forest: "Isaac D. Fletcher's bequest to the Museum is notable for the number of works of art it includes. It is even more notable for the amount of money given. But it is most notable for the delicate line which he has drawn between his strong desire to make his collection a permanent memorial to his wife and himself by keeping it together, and his recognition of the inexpediency of making the acceptance of his gifts conditional upon carrying out that desire as a legal obligation. Legally, his bequest is absolute; but his making it absolute while expressing a strong desire puts upon the Museum the strongest obligation of honor to meet that desire to the farthest extent consistent with wise museum policy.[11]

The clauses of the will embracing the bequest of the collection are worth reprinting here.

"I give and bequeath to The Metropolitan Museum of Art all my objects of art, . . . which the Museum may select for exhibition as a permanent part of its collections. By giving this opportunity of selection to the Museum, I wish not only to include in my gift all objects of art which should appropriately form part of the permanent collections of the Museum, but to separate therefrom any which may be deemed unsuitable by the Museum for such purpose. . . .

"It is my earnest desire that all the objects included in this gift shall be exhibited in the Museum, grouped together in some special gallery or galleries.

"It is also my desire that if it is found impracticable to exhibit the heavier pieces of statuary and sculpture embraced in this gift in the same gallery with the other objects of art, those pieces shall be exhibited together in a single group.

"I also desire that the gallery in which my collection or major part of it shall be exhibited, shall be known and designated as the 'Mr. and Mrs. Isaac D. Fletcher Gallery,' and that all the objects of art included in this bequest shall be properly labelled as belonging to the

[11] *Bulletin*, vol. XII (1917), p. 216.

'Mr. and Mrs. Isaac D. Fletcher Collection,' and in so far as they may be arranged in groups, there shall be a group label as well as an individual label.

"I also desire that all the objects of art included in this bequest shall be designated in the Museum catalogues as belonging to the 'Mr. and Mrs. Isaac D. Fletcher Collection.'

"It is also my desire that such part of my collection as the Museum shall select for permanent exhibition shall be exhibited in its entirety separate from other exhibits, in some gallery or galleries to be temporarily set apart by the Museum for this purpose, for a period of not less than one year.

"I do not intend that this expression of my desires shall constitute a condition upon this bequest, nor constitute a legal obligation on the part of the Museum to comply herewith, but the assembling of these objects of art has been the result of many years of effort on the part of my wife, now deceased, and myself; and it is my earnest desire and expectation that this bequest shall be maintained as a memorial especially to her, and I rely upon the high character of the Trustees directing the Museum, that they will fully meet my wishes in providing as dignified, safe and permanent exhibition of my collection as shall be practicable."

This will elicited from Mr. de Forest, who may even have had a hand in drawing it up, a statement that still stands as the Bill of Rights of American museums. We quote the final paragraph:

"It may be pertinently asked how far the Metropolitan Museum of Art, and for that matter any like institution, can recognize the natural desire of donors for some lasting recognition of their gifts without impairing scientific installation, present and prospective. The action of the Metropolitan, taken promptly after Mr. Fletcher's will was made public, indicates this. It can label every object with the donor's name. It can group together objects which naturally belong together and are likely to remain together and give them a group label. It can recognize the donor in its catalogues and handbooks. It can exhibit a new collection as an entirety for a limited time, as it intends to do with Mr. Fletcher's collection. It can even give a donor's name to a gallery, as it has done in the case of Henry G. Marquand. But it cannot wisely prevent the proper arrangement of its growing collections as an integral whole by accepting gifts conditioned on perpetual segregation. There are exceptions to this rule as, indeed, there are exceptions to any general rules. Such an exception was made in the case of the Altman Collection. There undoubtedly will and should be exceptions in the future. But these exceptions in the case of a museum so well established as the Metropolitan and with such certainty of continued growth will become rarer and rarer, and when made will be predicated either on the great value of the collection or on its being so homogeneous in character as to fit naturally into any proper prospective installation."[12]

On March 4, 1918, the Mr. and Mrs. Isaac D. Fletcher collection was opened as a special exhibition in the large gallery set aside for temporary exhibits, and there it remained for a year, in accordance with the wishes of the testator and the desire of the Museum to meet so far as practicable his justifiable concern for the perpetuation of his collection. The Fletcher Fund has enriched every department of the Museum from Egypt and Greece to modern America. To realize its importance in augmenting the collections we need only mention a few of the outstanding possessions acquired through it: a goodly portion of the superb Egyptian jewelry from the Tomb of the Princesses; the marble archaic Greek statue of the "Apollo" type, about 600 B.C.; the bronze statuette of a horse, Greek, about 480 B.C., artistically the most important bronze in the Greek collection; a Sasanian silver dish of the fifth century with a royal hunting scene in relief which represents the highest achievement of oriental metalwork; the late mediaeval Flemish tapestry from the Cathedral of Burgos, Spain, which depicts the Redemption of Man and is attributed to the workshops of Pieter van Aelst; the collection of prints by Albrecht Dürer gathered by Junius Spencer Morgan; the Crucifixion and the Last Judgment, two panels of a diptych by Hubert van Eyck, superb examples of early Flemish painting; Anne of Austria—"the Museum's first great state portrait by Rubens"; and the life-size marble figure of Adam signed by the fifteenth-century Venetian sculptor Tullio Lombardo and "probably the most distinguished" of his sculptures.

In 1917 came also a bequest from Colonel Oliver H. Payne of one superb object, a magnificent tapestry comparable in beauty of design and technical perfection with the celebrated Mazarin tapestry. It was woven at Brussels about 1485, lavishly enriched with gold and silver

[12] *Bulletin*, vol. XII (1917), p. 218.

THE SOUTH WALL OF THE AMERICAN WING SHOWING THE FAÇADE OF THE UNITED STATES BRANCH BANK, FORMERLY 15½ WALL STREET

threads, and signed by Jan van Room; its theme, the Fall and Redemption of Mankind.

The bequest from Helen Cossitt Juilliard, received in 1919, added to the tapestry collection two more fine examples of Flemish weaving, belonging to a series of the twelve months and representing August and October. The designs have been attributed stylistically to Bernard van Orley; the weaving is believed from its technical perfection to be of the early sixteenth century in Brussels.

The year 1920 brought to the Museum two bequests that differed in character in accordance with the special interests of the collectors but were alike in their importance for the Museum's collections; in recognition of its value each was given an exhibition by itself for several months. William K. Vanderbilt's bequest consisted of European paintings and French eighteenth-century furniture, just twelve pieces in all but each one a "museum piece" in the best use of that term. Mr. Vanderbilt had been fortunate in purchasing when the opportunities were greater than at present, and the Museum shared in his good fortune. The ten paintings include masterpieces by Rembrandt, Boucher, Greuze, Reynolds, and Gainsborough; the furniture—a commode and a secrétaire of black lacquer ornamented with ormolu—is worthy of comparison with the greatest treasures in this field. The other bequest, from William Milne Grinnell, was an exceptionally fine collection of Near Eastern art, 277 pieces in all—ceramics, miniatures, and a few textiles and miscellaneous objects. Mr. Grinnell's collecting had covered many years, his purchases being made with discernment and skill both here and abroad, especially in Cairo.

Michael Dreicer's entire collection, comprising paintings, sculpture, and decorative arts, largely of the mediaeval and renaissance periods, became the possession of the Museum in 1921. It was Mr. Dreicer's desire, though he did not make it a legal requirement, that the collection should be exhibited as an entity, or at least that a considerable part of it should be shown in a room exclusively devoted to it and bearing his name. The comparative homogeneity of the material and its average high quality made this desire easier of fulfillment. As no other room was available immediately, the custom of displaying recent accessions in a room by themselves for a month was temporarily abandoned and that space was set aside for the Dreicer collection.

Here the twenty-four paintings, superb Flemish tapestry, and stone and wood sculptures of the twelfth to the sixteenth century made a small museum of great interest and charm. For four years the collection was thus shown on the first floor, separated from the paintings and sculpture most nearly akin to it; but in 1926, when Wing K was opened and the Altman collection was moved there, Mr. Dreicer's bequest fell heir to a gallery near the other Northern and Italian primitives, a very advantageous location. Years later (in 1933) the restriction that the collection should be shown as a unit was withdrawn by the heirs of Mr. Dreicer's estate in compensation for the Museum's relinquishing its claim to a number of objects that the family desired greatly to regain. The name of Michael Dreicer, however, still has a place on the walls of the Museum, both on the tablet of Benefactors and on the labels of paintings and sculpture in the galleries.

Another distinguished and comprehensive bequest, first shown in 1924, that of Charles Allen Munn, was wholly American in character—silver, paintings, and prints around which the early history of the United States might be written. It is said that Mr. Munn soon after he graduated from Princeton met William Loring Andrews[13] and from him acquired his first enthusiasm for collecting prints connected with American history, an enthusiasm that never waned. The American Wing, opened November 10, 1924, was the very place to display many of the prints, some of the historical portraits and miniatures, and the representative collection of early American silver; the Museum was fortunate to receive so opportune a bequest. In memory of the donor a room on the first floor of the American Wing was set apart by the Trustees as the Charles Allen Munn Room and marked by a fitting tablet; here his paintings were hung.

Following fast on the heels of this bequest of American silver came an equally notable one of European silver, from the Reverend Alfred Duane Pell, whose interest in the Museum dated from 1871, the year of his first contribution; his bequest consisted of nine handsome examples of the work of Paul Lamerie, and to it were added by Mrs. Pell, in accordance with her husband's wishes, fifty-six pieces of silver that had been on loan in the Museum since 1900. Mr. Pell had earlier

[13] For Mr. Andrews's part in the Museum history see pages 4 f. and *History*, vol. I.

given the Museum sixteen pieces of European silver. These three groups form a worthy memorial of the scholarly collector, who enriched a number of American museums both in his lifetime and by his will.

Unhappily the Trustees have been compelled to decline some valuable bequests, not without grateful recognition of the kindly intent and generous spirit of the testators, but because the objects were outside the scope of the Museum collections or the conditions were either impossible of fulfillment or would impose unwise limitations upon the administration in the future. The collection of Senator William A. Clark bequeathed to the Museum by his will in 1925 was an example of this. It included objects of great value for the Museum, objects the Museum Trustees would gladly have accepted had not the will required three difficult things: that "all" the objects of art should be accepted, that galleries should be provided for their "exclusive occupancy," and that these should be "permanently maintained." As Mr. de Forest pointed out in the Museum *Bulletin*,[14] and as editorials in the daily press reiterated, to accept the bequest under such conditions would have interfered forever "with the policy of classification in harmony with the historical development of art."[15] It would have prevented the Museum from carrying out one of its primary functions, "developing the study of the fine arts," as the Charter words it. Again, the acceptance of the bequest would have forced the Museum to exhibit a disproportionate number of the works of certain artists—sixty-five paintings, for example, by three men, Corot, Cazin, and Monticelli—and unless an extension to the building were erected, to crowd out, or at least to limit drastically, the works of other artists of equal merit. For these compelling reasons the Trustees declined the bequest as a whole though they signified their readiness to accept many of the objects if the conditions could be changed. Had Senator Clark conferred with one of the Trustees in making his will, as several friends of the Museum have done, it is more than likely that an arrangement could have been worked out to his own satisfaction and to the great benefit of the people of New York, his fellow citizens.

It was the Department of Paintings that benefited by the next bequest, that of Collis P. Huntington, who died in 1925, bequeathing

[14] *Bulletin*, vol. XX (1925), pp. 118 f.

[15] *New York Evening World*, quoted in *Bulletin*, vol. XX (1925), p. 120.

to the Museum his collection of paintings, 188 in number—subject, however, to the life interests of his wife, who had died before him, and his son, Archer M. Huntington. The son quickly waived his right to the collection and transferred it to the Museum, thus richly deserving the recognition of his election as a Benefactor. By this bequest there came to the Museum galleries such treasures as The Calmady Children by Sir Thomas Lawrence, Lady Smith and Her Children by Sir Joshua Reynolds, the Lady with a Lute by Vermeer, Piping Shepherds by Aelbert Cuyp, and Andromache by Prud'hon.

The bequest of Frank A. Munsey in 1925 was most unexpected, for Mr. Munsey had not been known to be exceptionally interested in the Museum. When he made the Museum his residuary legatee, with no restrictions upon the use of principal or income, he was placing a remarkable confidence in the Trustees of the Museum. His purpose in the bequest, as expressed by William T. Dewart, one of his executors, was "to serve the needs of education, enlightenment and culture for the countless generations for all time to come." Realizing the probably great loss in value should his business interests and real estate be turned into money within the customary period of one year, Mr. Munsey gave to his executors five years, or more if needed, in which to administer his estate. Accordingly, only in 1934, nine years after Mr. Munsey's death, could George Blumenthal, then President of the Museum, make any statement of the value of the estate. In the *Annual Report* for that year he said, "Owing to the nature of the assets of the Munsey estate an estimate of its value was impossible at the time of Mr. Munsey's death and even now it cannot be stated with true accuracy, but sufficient data are at hand to place a value of about $10,000,000 on the share of the Museum,[16] which sum it is hoped will be realized by careful administration of our interest in the remaining real estate situated in New York City and on Long Island. The Munsey bequest represents the greatest single benefaction received by the Museum since its founding. It has enabled us to go through these last five years of stress without curtailing the activities of the Museum and without making reductions in the salaries of our staff and our employees, except to a very slight extent and for a period

[16] While this estimate has been proved by the events of later years to be somewhat beyond the realization, the importance of the bequest to the Museum has not been changed by time.

limited to two years, now fortunately ended."[17] The generous amount and the freedom from restrictions have made this fund of incalculable value for the expenses of administration. Unfortunately it has not been possible to use it to any large extent for purchases. Even so three outstanding paintings, Titian's Venus and the Lute Player and the Portrait of Alfonso d'Este and Watteau's Le Mezzetin, and in the other departments the Mühsam collection of glass, the French tapestry of the late fourteenth century that represents King Arthur, the archaic Greek marble sphinx, the suit of armor once belonging to George Clifford, third Earl of Cumberland, and the original room from the Hart house in Ipswich, Massachusetts, the earliest room in the American Wing, have all been secured through the Munsey Fund.

Late in 1928 Samuel D. Lee, a newspaper publisher of Rochester, New York, died leaving the Museum a specific bequest of $20,000 and upon his sister's death his residuary estate. By this bequest the Samuel D. Lee Fund was created, the income to be used for any of the purposes of the Museum. The will stated, however, "It is nevertheless my desire that at least one oil painting by an eminent American artist be purchased from this income for the Museum within ten years after receipt of this bequest." In 1934 such a painting, Moonlight—Marine by Albert P. Ryder, fulfilled this "desire," and from that time works of art in various fields have been procured through the fund, for instance The Holy Family with Saint Catherine by Ribera, an Athenian amphora of the fifth century B.C. attributed to the Meidias Painter, and an impressive piece of American silver, a large bowl made by Cornelius Kierstede in the early eighteenth century.

To augment the collections of arms and armor was the next step in this succession of bequests. The donor was Bashford Dean, whose sudden death in December 1928 was a great loss to the Museum. Honorary curator of arms and armor without salary from 1906 to 1912, curator of the newly created Department of Arms and Armor from 1912 to 1927, on his resignation as curator serving as a Trustee for one brief year, Dr. Dean was the creator of the Museum collection of arms and armor, which ranks among the greatest collections of the world, perhaps the sixth in extent and importance. Valuable gifts had already placed Dr. Dean in the ranks of the Benefactors. When his will was read, it was found to include the bequest to the Museum

[17] Page 4.

of one quarter of his residuary estate, in round figures $250,000. As Dr. Dean's personal collection of armor, part already on loan in the galleries, part at his home in Riverdale, contained pieces that the Museum desired to the appraised value of $650,000, the $400,000 above the bequest was secured by generous gifts from Mrs. Dean, who then became a Benefactor, and other members of the family; by contributions from Trustees and interested friends, among them Mrs. John Hubbard, whose gift of $100,000 placed her name and that of her father, Harris C. Fahnestock, on the list of Benefactors; and by an appropriation from the Museum funds for this purpose. The Trustees designated one of the armor galleries the Bashford Dean Memorial Gallery and in April 1930 opened this room with special exercises, including an address by Clarence H. Mackay, the Trustee most intimately associated with Dr. Dean as fellow collector and Chairman of the Committee on Arms and Armor, and the unveiling of a bronze tablet designed and presented by Daniel Chester French.[18] Every object in this room had been in Dr. Dean's collection, its authenticity and artistic value approved by his choice. Of Dr. Dean as a collector par excellence we might well repeat his own words in reference to William H. Riggs: "He needs much who would become a successful collector: he should begin early; he should be devoted and persistent; he must have at hand the necessary time and means; he must feel that he has a mission to accomplish; he should have what people call 'good luck'; and, most of all perhaps, he must be born with a 'seeing eye' to fit him to pick and choose."[19]

Next in this list of munificent benefactions by bequest comes one that deserves all the superlatives at command, for it notably enriched every department of the Museum—the bequest of the H. O. Havemeyer collection by Mrs. H. O. Havemeyer (Louisine W. Havemeyer), which was unanimously accepted in January 1929 under the terms of her will, the Trustees expressing their gratitude in the following words:

"No gift to the Museum could be more welcome. The collection is a monument to the exquisite taste of Mr. and Mrs. Havemeyer. They collected what to them was beautiful and appealing and they acted

[18] When in 1938 the collection of European arms and armor was moved to Wing A, one room was designated as a Bashford Dean Memorial Gallery and thither the bronze tablet was transported and set up.

[19] *Bulletin,* vol. IX (1914), p. 66.

on their own judgment, the quality of which is now evident. In this respect their collection is probably unique among the large private collections of the country. That it is given to the Museum, or rather to the public through the Museum, is evidence of Mrs. Havemeyer's confidence in our trusteeship.

"This generous bequest marks the close of a long and friendly association with the Museum, which has not generally been known. Since 1896, when she joined with her husband in presenting to the Museum a collection of Japanese textiles, her gifts and loans have been both many and valuable. They have, however, been anonymous, so that although large parts of her collection have been on exhibition from time to time in the Museum, her name, by her own request, has been withheld."[20]

The sympathetic attitude of Mrs. Havemeyer's family toward her bequest is shown by a letter from her son, Horace Havemeyer, to Robert W. de Forest, dated January 19, 1929, which reads: "Naturally for a great many years my mother and I have discussed her art collection, certain acquisitions to it, and its final disposal, and while all the members of her family have long enjoyed her beautiful pictures and other works of art, we all feel that it is right and fitting that the nation should now enjoy them through the medium of the Museum." Thus the discriminating generosity of Mrs. Havemeyer, who had refused to "hedge her gift round with restrictions," was paralleled by the helpful interpretation of her desires by her family and their understanding of the Museum's problems. The only conditions made in the will were that all objects received under it should "be known as the H. O. Havemeyer Collection" and that they should be on "permanent exhibition." It was not her intention that the collection should be shown separately. She realized that the objects would be displayed side by side with similar objects in many galleries.

The third codicil of the will added to those things which were specifically listed "all such pictures, paintings, engravings, statuary and other works of art" as her son, Horace Havemeyer, "might appoint to it." It is one of the happiest incidents of that momentous year that Mr. Havemeyer acted generously upon this codicil, as did his sisters, Mrs. P. H. B. Frelinghuysen and Mrs. J. Watson Webb, adding to the value of the bequest by their gifts and loans.

[20] *Bulletin*, vol. XXIV (1929), p. 38.

The first reaction to this invaluable bequest was the feeling that there was absolutely no place in the Museum in which to exhibit it adequately, that the extension to the building for which application to the City of New York had already been made was now imperative. But on further consideration a plan was evolved: by emptying six large galleries on the second floor and storing their contents—paintings, drawings, and metalwork—a temporary exhibition of the collection was held for about eight months, that it might be seen and appreciated in its entirety before it was distributed among the departmental galleries. More than a quarter of a million people who had waited with natural impatience for the opening visited the temporary exhibition from March 10 to November 2, 1930.

While the widely known Havemeyer collection was receiving acclaim in this special showing, the Museum's Far Eastern department was unexpectedly enriched by the bequest from an unknown collector, William Christian Paul, of 1,065 Chinese textiles, splendid in color, exquisite in texture, marvelous in technique, delightful in design, brought together by one man's devotion to a single type of art, and the collector not a man of wealth—a record of achievement rarely equaled and unsuspected during Mr. Paul's lifetime. By his bequest the Museum collection of Chinese textiles became "the best in any museum in the world, with the exception of the Imperial Palace Museum of Peking."[21] During December 1931 and January 1932, an exhibition of Chinese court robes and accessories, occasioned by Mr. Paul's bequest but including other robes obtained by gift, loan, and purchase, was held in the Gallery of Special Exhibitions, attracting much favorable comment.

It was the same year, 1930, that witnessed the end of a long litigation, settled in the Museum's favor. Fifteen years before, Theodore M. Davis of Newport, Rhode Island, carrying out an intention he had often expressed to Museum officials and members of the Egyptian Department, bequeathed to the Museum practically his entire collection on condition that his estate should prove large enough to carry out certain specified gifts of money to relatives and friends. His excavations in Egypt, in the Valley of the Kings at Thebes, which had proved most fruitful, had been his great interest, but he had also collected works of art in many fields—classical antiquities; European

[21] *Bulletin*, vol. XXV (1930), p. 162.

paintings, sculpture, furniture, and textiles; Near Eastern rugs, textiles, pottery, and miniatures; and Far Eastern porcelain and amber. During the years of litigation the collection had been in the Museum as a loan from the executors. In fact, the objects had been on view in the galleries so long that those who had become familiar with them sometimes failed to note that they were only loans. To the visitor, therefore, the confirming of the bequest meant little; to the Museum it meant possession, assurance that considerably over a thousand objects would continue to enhance its collections. That the range and importance of the bequest might be apparent even though the objects were shown in their accustomed places, in March 1931 a special supplement to the *Bulletin* devoted entirely to the Theodore M. Davis collection was issued.

Five bequests followed in rapid succession during 1931: from Gwynne M. Andrews, Jane E. Andrews, Lizzie P. Bliss, James Clark McGuire, and Michael Friedsam. Mr. Andrews's bequest was composed of objects of European decorative arts—renaissance medals and plaquettes, wood carvings, sculpture, and furniture—and a sum of money, the Gwynne M. Andrews Fund, the income from which was "to be spent from time to time in buying pictures of the Italian Schools." Two important Italian paintings, the Birth of the Virgin attributed to Fra Carnevale and the Finding of Moses by Tintoretto, have entered the Museum collection, one partly, the other wholly, through the Gwynne M. Andrews Fund. In addition, the Museum was made Mr. Andrews's residuary legatee, though during his lifetime he was not even an Annual Member of the Museum. Jane E. Andrews, on the other hand, as the widow of William Loring Andrews, knew the Museum well and had a special interest in its Library, of which Mr. Andrews was for many years Honorary Librarian. Her bequest—four objects of decorative arts, the most important a fine example of the Washington clock, and a fund—was made in memory of William Loring Andrews, and the Jane E. Andrews Fund was, by the terms of the will, to be used for the purchase of books for the Library. By the bequest of Lizzie P. Bliss the Museum became the possessor of a small but notable group of paintings, a Chinese vase, and a beaten silver Camel and Rider, Parthian in workmanship. Seven of the eleven paintings are the work of Arthur B. Davies, including the Unicorns, a masterpiece of American painting, "one of the three or four most successful of Davies's productions." Miss Bliss began her collecting with the purchase of a picture by Davies, and his paintings remained "the particular distinction" of her collection. In this bequest, as Bryson Burroughs said, "we profit greatly by the acumen, the vision, and the courage of the collector who made it." James Clark McGuire brought together a unique collection of fifteenth- and sixteenth-century woodcuts and metal cuts. By profession Mr. McGuire was an engineer, but he devoted much of his leisure to two absorbing interests, the Knickerbocker Hospital and the collecting of early woodcuts. To the latter interest he applied himself with such enthusiastic zeal that his collection became "the most noteworthy private collection of early single-sheet woodcuts . . . in existence." This was the collection he bequeathed to the Museum that it might be preserved, as he said, for other "imaginative and single-minded" men. To commemorate this peculiarly individual gift an exhibition of early woodcuts was planned for January 1932, all the woodcuts being selected from the Museum's collection, now by virtue of this bequest the largest in this field in America.

Following all these important bequests there came on the last day of 1931 the most noteworthy Museum event of the year, the acceptance of the collection brought together by Michael Friedsam. In acquiring objects of art, Mr. Friedsam had three aims constantly in view, as William Sloane Coffin recorded: "to assemble a collection of paintings by representative artists which would illustrate the development of the art of painting, stressing particularly the work of the fifteenth, sixteenth, and seventeenth centuries but not ignoring that of the eighteenth and nineteenth centuries, and to supplement them with fine examples of the decorative arts; to enrich the City of New York by the permanent possession of these collections and thus to enhance its prestige as one of the most important art centers of the world; and to make available to students in New York these works of art which he had brought together primarily for their particular study and inspiration."[22] The executors, who had full knowledge of Mr. Friedsam's aims, were given the responsibility of selecting the institution to which the collection should be given. The generous and understanding terms upon which they offered the collection to the Metropolitan Museum increased the intrinsic value of the objects, in themselves

[22] *Bulletin*, vol. XXVII (1932), November, §II, p. 3.

notable acquisitions. The letter from the executors forms a significant document in the history of liberal conditions in bequests, comparable to the wills of Isaac D. Fletcher and Mrs. H. O. Havemeyer. For this reason it is reprinted on this page.

"Under his Will, Colonel Friedsam entrusted his Art Collection to his Executors to be given to such institution in the City of New York as his Executors might deem best. The Colonel expressed a preference for The Metropolitan Museum of Art. In his Will, he also expressed a wish that his Collection should preserve its individual identity. Colonel Friedsam appreciated the difficulty experienced by public institutions in accepting gifts with limitations as to the uses thereof. At the same time, he felt that his Collection had sufficient importance to warrant the continuance of its existence as an entity. He particularly felt that much of his Collection might be of great usefulness in spreading a knowledge of Art among laymen as well as in assisting in the teaching of Art among students. The Colonel was greatly interested in education. As a matter of fact, his residuary estate is to be devoted among other things to 'the care and education of the young.'

"Bearing in mind the Colonel's wishes and desires as to his Collection and his interests in education, his Executors submit the following proposition:

"We offer you the pictures on the list annexed. We also offer you such items out of the Colonel's Collection of porcelains, tapestries, rugs, enamels, crystals, marbles, bronzes, antique furniture and objects of Art as you may within three months from the date hereof designate. This entire gift must be kept by the Museum as The Friedsam Collection and each item clearly and permanently so labeled. A selection of objects, which shall serve as a nucleus, or central part of the collection, shall be shown in a gallery by themselves, not necessarily the same gallery; it being understood that said objects shall not be static, but may be changed from time to time. At the same time recognizing that it may be desirable from time to time to use or lend certain items from this Collection for special exhibitions or for special services, either in your own institution or elsewhere, the Executors are willing that such loans or uses may be made by you from time to time provided, however, that such loans be made for definite periods of time and that they contemplate the ultimate return of the loaned articles to the Museum. The Executors would also require that whenever any object is so loaned by the Trustees of the Museum the object so loaned must be properly marked and designated as being a part of The Friedsam Collection of The Metropolitan Museum of Art."

These conditions the Museum gratefully accepted, and the collection was shown in its entirety for six months in the Gallery of Special Exhibitions. Afterwards, one of the paintings galleries was devoted entirely to Northern primitives in the collection, and a large sign stated that they belonged to the Friedsam collection.

In the year 1933 two stanch friends of the Museum expressed in their wills the interest they had shown by many generous acts in their lives. The first was Edward G. Kennedy, whose bequest of Japanese sword guards and Chinese cloisonné, bronzes, porcelains, pewter, and so forth was only the final gift in a series. In 1929 he presented a collection of cloisonné—in which field lay his principal interest—considered "one of the finest in the world"; in 1932 he gave a collection of Japanese priest robes, at other times Chinese textiles, porcelains, and bronzes; whatever he gave was of excellent quality. Personally he was esteemed by the Museum staff for his recognition of Museum problems and policy. The second friend of the Museum who died in 1933 was Judge Alphonso T. Clearwater, who through many years had been gradually assembling a distinguished collection of American silver, and piece by piece as he acquired it had placed the silver on loan at the Museum. John H. Buck, Curator of Metalwork from 1906 to 1912, is said to have aroused in Judge Clearwater an interest in this sphere of collecting and the Hudson-Fulton display of American silver to have strengthened his determination to collect. At his death, this collection came into the possession of the Museum in accordance with his oft-expressed intention in characteristic phraseology: "Peradventure no great evil befalls me it is my intention eventually to present my entire collection to the Museum." In his will he expressed in the following sentence the motive that prompted this gift: "My reason for making this bequest is that having been brought up from my boyhood with a great respect for the work of the human hand, and for that of American artists and artisans, I have made my collection in the hope of preserving and transmitting to future generations specimens of the handiwork of our early American silversmiths so that it may be known that there existed in the American Colonies, and early in the States of the Republic, and among the members of early American families, not only a refined taste creating a demand for beautiful silver, but an artistic instinct and skill upon the part of American silversmiths, enabling them to design and to make articles of Church and domestic silver which in beauty of line and workmanship, well compares with the work of foreign silversmiths." Judge Clearwater was a cultured and courtly gentleman, whose visits to the staff of the Museum, with whom he maintained the friendliest relations, were cherished and whose correspondence had a quaint humor all its own. Since the opening of the American Wing, the Clearwater collection of American silver has been favorably displayed in a long, well-lighted room, where the "artistic instinct and skill upon the part of American silversmiths" are evident and the debt of the public to Judge Clearwater is equally evident. Today the showing of American silver there is even more comprehensive by the addition of pieces obtained from the Munn collection and other sources.

George Cameron Stone, a mining and metallurgical engineer, took oriental arms and armor for his field of collecting, and at his death in 1936 the Museum became the recipient of his collection, over three thousand items, comprehensive in that it represents many Eastern countries and includes a variety of types for each object. The fruit of a half-century of study and acquisition on the part of one person thus became the inheritance of all in a public museum.

Emma Townsend Gary, the widow of Judge Elbert H. Gary, died in 1934, bequeathing to the Museum four paintings, a hundred pieces of lace, 231 pieces of Sèvres porcelain, and modern jewelry worth $475,000. The Trustees, realizing that the modern jewelry was not germane to the Museum collections and that even though they desired to exhibit it, they could not safely do so without taking extraordinary precautions for its protection, asked for the right to sell it and to obtain its value as a fund for purchases. The request was granted, the sale occurred in December 1936, and the other parts of the bequest were accepted and placed on exhibition.

In 1937 the Museum lost one of its younger Trustees, Ogden Livingston Mills, who from 1934 had been actively carrying on the traditions of his family in the service of the Museum. His grandfather, Darius O. Mills, had been a Trustee, Vice-President, and Benefactor of the Museum; his father, Ogden Mills, became a Benefactor in 1925 by virtue of his gift of many superb examples of Italian renaissance bronzes, later augmented by several other large groups of similar character, all together making the Museum collection exceptionally fine in this field. Through his will the Museum received in 1929 an unrestricted bequest of $100,000, a painting by Thomas de Keyser, and three magnificent French clocks of the eighteenth century, and subject to the life interest of his son, French furniture and clocks and five paintings. The son, Ogden L. Mills, displayed the same devotion and the same keen interest in all the Museum's activities. In his will he bequeathed to the Museum $100,000, and with it twenty pieces of British silver, the most impressive being five great salvers dating from 1735 to 1835.

The following year there was released to the Museum the Giovanni Pertinax Morosini collection, bequeathed as a memorial to Mr. Morosini by his daughter, Giulia P. Morosini, who died in 1932. As Mr. Morosini was one of the first collectors of arms and armor in this country, the bequest was of special importance for its armor and arms, both European and oriental, some of the arms being richly adorned with precious stones and inlaid with gold and silver; it also included paintings, miniatures, prints, and various objects of decorative arts, as well as $50,000 for the maintenance of the collection.

The year 1939 added another name to the list of Benefactors by virtue of a generous bequest. Colonel Jacob Ruppert, who was better known for his active interest in baseball than in art, bequeathed to the Museum such of his "articles of art, antiques, paintings, marbles, porcelains, bronzes and jades as its officers" might "select and choose as having exhibition value." In accordance with this gracious privilege sixty-five objects were selected and a special exhibition of them was held for a month in the Room of Recent Accessions. Noteworthy in this selection were nine paintings, mostly portraits of the Anglo-Dutch or English school (by Sir Peter Lely, Sir Godfrey Kneller, William Wissing, Francis Cotes, and George Romney), and ten sculptures representative of the spirited work of Frederic Remington in creating in bronze a historical record of the adventurous life in the West in the nineteenth century.

In 1940 there was one outstanding bequest, 270 Japanese prints of excellent quality from Henry L. Phillips.

The Museum received in 1941 what the Curator of Prints called "the most important gift that it has ever received for its Department of Prints." This came through the bequest of Felix M. Warburg and the generous gift of his family. In 1916 Mr. Warburg was one of the signers of a letter urging the Trustees of the Museum to establish a department of prints, and from the day of the organization of this department until his death in 1938 he had shown a lively interest in it both by his gifts and by his wise and helpful advice. He left a most valuable collection of prints to his wife during her lifetime, and to his son Edward he gave the privilege of purchasing the collection from his executors upon her death; should his son not take advantage of this privilege, he accorded to all his children the right of selecting such prints as they wished, the prints so chosen not to exceed in the aggregate one fourth of the value of the whole collection, and the rest he bequeathed to the Museum. But Mrs. Warburg waived her life interest, Edward M. M. Warburg his privilege to purchase the prints, all the children their right to select one fourth of the value of the collection. By these gracious sacrifices, which forwarded Mr. Warburg's public-spirited intentions, the Museum was quickly enabled to make its selection and a superb collection became the property of the Museum. The prints include "a most remarkable group of primitive and renaissance woodcuts, engravings, and etchings" and more than forty etchings and dry points by Rembrandt. Through a loan from Mrs. Warburg many of these had been shown at the Museum during the New York World's Fair in 1939; and as soon as the collection became a part of the Museum's print collection, a special exhibition of engravings, etchings, and dry points by six masters who worked before the middle of the seventeenth century—Schongauer, Mantegna, Dürer, Marcantonio, Lucas of Leyden, and Rembrandt—was held, about half of the prints exhibited being in this new gift.

Upon the death in 1941 of the Museum's seventh President, George Blumenthal, there appeared in his will the final manifestation of his generous and thoughtful devotion to the Museum, to which he bequeathed all the works of art dating before 1720, chiefly Gothic and renaissance art, with which he had surrounded himself in his house. These formed a comprehensive collection of objects of European art, including rare early mediaeval ivories and enamels, carved Gothic furniture, fine renaissance marbles and bronzes with their expressive modeling, pieces of lustrous maiolica, and a superb series of rich tapestries of the fifteenth and sixteenth centuries. In addition to these, many eighteenth-century objects which had been left by the will to Mrs. Blumenthal should she wish to retain them, to the Museum otherwise, were released by her, thus increasing the value of the collection that came to the Museum.

Mr. Blumenthal also bequeathed the house itself, which he directed should be dismantled and sold to provide a special fund for the purchase of works of art. He "favored," but did not require, that the patio from the palace of Vélez Blanco, near Murcia, and two other rooms, all of which had been built into the house, as well as the boiseries, stained glass, and sculptured Gothic mantels incorporated in the structure, should be reinstalled in a proper setting in the Museum. No bequest could bespeak greater confidence in the Trustees of the Museum; in all its clauses it was an expression of the wisdom and the greatness of heart of the man, to whom the Museum was already deeply indebted.

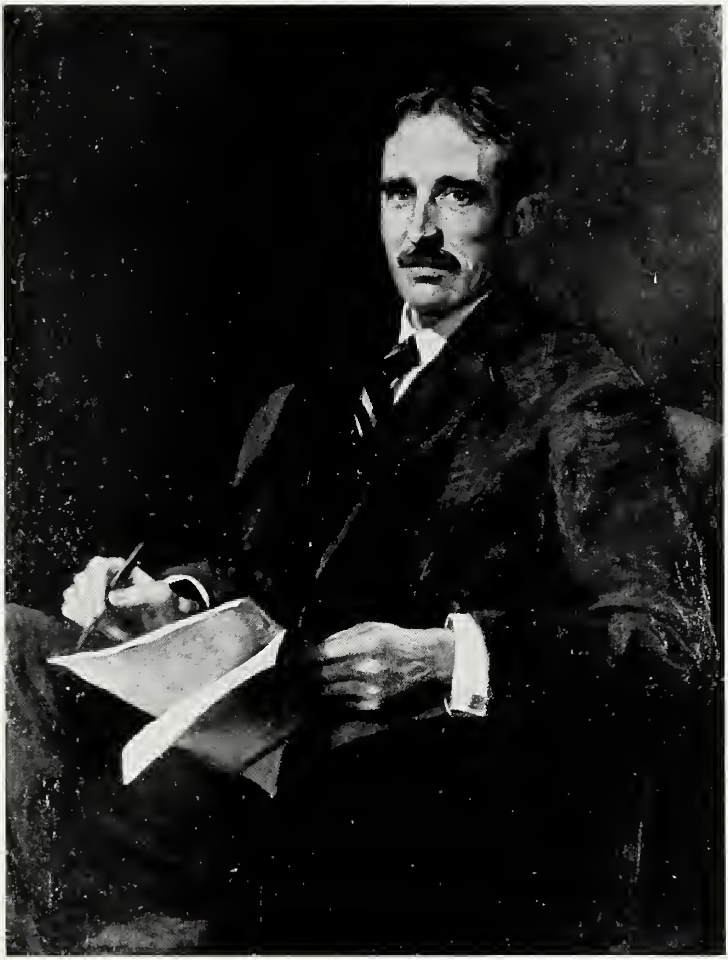
Another important bequest of money was received in 1941, through the will of Elisha Whittelsey, who died in 1927, leaving his residuary estate to his wife and upon her death to the Museum exclusively "for the purchase of rare and desirable art objects," these "to be kept together and designated 'The Elisha Whittelsey Collection.'" To carry out this condition the Trustees are now using income from this fund for the purchase of prints, which are kept together in the Print Department and labeled as required by the will.

Through Gifts

Coincidently with the gifts by bequest which have been briefly described and many others, all welcomed for their part in building up and rounding out the collections, the Museum was receiving thousands of valuable gifts from living donors, the expression of good will and confidence that in themselves are intangible but very real assets to an institution. Here again, space permits us only to make brief mention of a comparatively few out of the long list of donors.

Chronologically George A. Hearn, an honored merchant of the city, head of the firm James A. Hearn & Son, and for many years an art collector, comes first, for in 1906 he began his real underwriting, so to speak, of contemporary American painting in the Museum.[23] For over

[23] Noted in *History*, vol. 1, p. 314.



WILLIAM SLOANE COFFIN, PRESIDENT OF THE MUSEUM 1931-1933
FROM A PORTRAIT BY ELLEN EMMET RAND

a dozen years Mr. Hearn had presented paintings to the Museum, a few at a time, usually canvases of the British school but including several from the Continent and one American picture, the well-known Peace and Plenty by George Inness. He now offered to give twenty-seven other paintings, making the entire group fifty-one, and, in addition, to turn over to the Trustees $100,000 in cash, to be invested by the Museum, the income to be expended for "paintings by persons now living, who are, or may be at the time of purchase, citizens of the United States of America, or by those hereafter born, who may at the time of purchase, have become citizens thereof." The history of this generous offer is worth dwelling on. In his original letter of gift Mr. Hearn stipulated that the paintings should always be hung together in the gallery where they were (Gallery 15) or in another gallery equally well lighted, his sincere belief being that placing paintings of different schools and periods in the same gallery is the most appropriate arrangement. When, however, a committee of his fellow Trustees—he was elected a Trustee of the Museum in 1903—pointed out to him that the terms of his gift conflicted with the general Museum policy of not accepting any gifts with conditions as to their future location, he modified his terms even though, apparently, he was not convinced of the wisdom of this Museum policy. The new offer, which the Museum accepted, expressed Mr. Hearn's expectation that the Trustees would feel a moral obligation to keep the paintings together for twenty-five years, and this the Museum did.

Other generous clauses of this endowment of American art provided for every contingency that the donor could imagine, for instance, obtaining better examples of the work of a given artist in place of the ones in the collection, exchanging one painting for another when the donor and the Trustees agreed that the exchange would add to the "harmony and quality of the collection," withdrawing any painting whose authenticity should be questioned by an expert. The letter of gift also presented two other sums of $25,000 each, in order, first, that the purchasing of American paintings might begin at once, not waiting for the income from the $100,000 to accumulate, and, second, that in case of dispute as to the authenticity of any painting in the group money might be available to purchase a painting in its place.

This wholehearted gift was followed in 1909 by another, five additional pictures by European artists and ten by living Americans.

By the aid of this new gift three galleries (13, 14, 15) were filled with the collection given by Mr. Hearn or those purchased out of the Hearn Fund. But Mr. Hearn did not rest even here in his "encouragement of the art of painting in this country"; in 1911 he again gave $100,000 and some American paintings, this time four important canvases, on exactly the same conditions as his earlier benefactions, but to be known as the Arthur Hoppock Hearn Fund in memory of his only son, who had recently died.

These magnificent gifts on behalf of living American artists placed the Museum in a position of great opportunity matched by equally great responsibility. The money was recognized to be a trust that the Museum Trustees must administer thoughtfully and wisely for the American people of today and of the years to come, a trust that could not fail to bring to them both approval and censure, as it has in abundant measure. Whether the purchases were regarded as showing timidity or poor judgment, too narrow an outlook or too great daring, whatever the criticism has been, the fact remains that the purpose in spending the funds has always been to secure a fair representation of the trends of today and the probable judgment of tomorrow. Out of the George A. Hearn and Arthur Hoppock Hearn Funds had been brought together up to January 1, 1942, a collection of American paintings numbering 276, of which every one had been exhibited on the Museum walls and many had been lent to other institutions, thus undoubtedly contributing to a country-wide familiarity with our native art expression in pigment.

The name of J. Pierpont Morgan rightfully echoes in any history of the growth of the collection during the past half century. Even before 1905 he was entitled to the highest honor bestowed by the Trustees, that of a Benefactor; in earlier pages his gift of the eighteenth-century portion of the Hoentschel collection has been recorded[24]; in later pages the presentation of his collection by his son is recounted[25]; here we mention briefly a superb gift in 1907 of the five Sacrament tapestries, which are regarded as "among the most beautiful of Gothic weaves,"[26] woven at Tournai in the workshop of Pasquier Grenier about the year 1475.

[24] See page 61.
[25] See pages 100 f.
[26] *Bulletin*, vol. XIII (1918), p. 8.

Mrs. Russell Sage gave to the Museum in 1909 the famous collection of American furniture and allied arts brought together over a period of twenty-five years by H. Eugene Bolles, a Boston lawyer, a collection dating from the earliest settlements of New England to the first quarter of the nineteenth century. The value of the gift in itself and its great importance in the history of the American Wing have been related in the chapter on The Growth of the Building.[27] Mrs. Sage continued her interest in the Museum, as is evidenced by other generous gifts, and in her will the Museum was the recipient of a part of her residuary estate.

In 1912 Francis L. Leland presented the Museum with 1,200 shares of the New York County National Bank, of which he was President. This large gift, yielding at that time an income equal to that of a fund of more than a million dollars, came as a great surprise to everyone at the Museum. Mr. Leland, then only an Annual Member of the Museum, requested two of the Trustees to call upon him and very simply handed them the stock certificates as a gift without conditions. Mr. Leland was elected a Trustee later that year. From the Leland Fund, thus set up, two of the most important objects purchased have been Tintoretto's Miracle of the Loaves and Fishes and the earliest mediaeval tapestry in the Museum, the small Crucifixion, German, School of Constance, dating from the fourteenth century.

The following year Alexander Smith Cochran gave to the Museum his collection of twenty-four manuscripts and thirty single pages illustrating the art of miniature painting in Persia and India from the fifteenth to the eighteenth century. Previously the Museum had owned only one manuscript book from the Near East and a small group of single pages. The greatest treasure of this splendid collection is a manuscript of the works of Nizami once in the possession of the Shah of Persia; it is dated 1524 and includes illuminated miniatures. A scholarly catalogue of Mr. Cochran's collection had already been prepared by A. V. Williams Jackson and was soon published.

In 1913 also, as has been said elsewhere,[28] William Henry Riggs of Paris, who as the son of Elisha Riggs, the well-known banker, had passed his boyhood in New York, presented to the Museum his collection of arms and armor, "the last great collection of arms and armor,

[27] See page 35.
[28] See page 30.

brought together by generous means and a life's devotion,"[29] to quote Dr. Dean's characterization. "In certain regards it is probably first even among national collections. Its especial interest lies in its great number of historical and decorated pieces and in its arms of high epoch."[29] In this gift Mr. Riggs was influenced by his lifelong regard for his friend J. Pierpont Morgan and also by his belief in the destiny of the Metropolitan Museum, of which he had been a Vice-President many years before (1870-1874). He desired his collection to be a national one, "to instruct and please the art-loving people of his country."[30]

J. P. Morgan, to whose "absolute ownership" all the works of art in the collection assembled by his father, J. Pierpont Morgan, had been transferred in accordance with the provisions of the will, in 1916 presented to the Museum from that collection "in pursuance of my father's idea," as he wrote, practically the entire mediaeval section of the Hoentschel collection, the groups of the Entombment and the Pietà from the chapel of the Château de Biron, and the altarpiece by Raphael known as the "Colonna Raphael." This was the occasion for electing him a Benefactor. The next year (December 17, 1917) he followed up this magnificent gift with one even more comprehensive, embracing as it did a large part of the so-called Morgan collection and many other objects on loan from J. Pierpont Morgan in nearly every department of the Museum at the time of his death. Thus did the Museum become the possessor of a collection of incalculable value, impossible to duplicate; thus did the son carry out the known wish of his father to give to the Museum and so to the American people a large portion of his collection, obtaining also his own desire that the name of Pierpont Morgan should be perpetuated in the Museum. The Wing of Decorative Arts, renamed the Pierpont Morgan Wing, was set aside for gifts from Mr. Morgan and by June 1918 was opened to the public. The Museum Trustees bound themselves by agreement that the part of the collection then in the Pierpont Morgan Wing should be exhibited there by itself for fifty years from 1917.[31] Carved on a tablet

[29] *Bulletin*, vol. IX (1914), p. 74.

[30] *Bulletin*, vol. IX (1914), p. 67.

[31] One of Mr. Morgan's last considerate acts before his death in 1943 was to cancel this requirement, granting permission for the immediate distribution of the objects throughout the departments of the Museum, provided only that each one should bear a label stating that it was from the Pierpont Morgan collection.

and placed in a prominent position at the north end of the main hall of the wing is the inscription: "The Pierpont Morgan Wing containing objects gathered by John Pierpont Morgan—1837-1913—and given by him and his son to The Metropolitan Museum of Art for the instruction and pleasure of the American people."

Next on the list of donors comes the name of George F. Baker, a Trustee from 1909 until his death in 1931. His gift of the painting Salome by Henri Regnault was the occasion of his being elected a Benefactor in 1916, but his generosity was also displayed in other gifts, notably in that of $1,000,000 in 1922 with the words "for use according to the judgment of the Trustees." His fellow Trustees, whom he thus trusted, have considered the income applicable to administration expenses.

The next name is Jacques Seligmann of Paris, who in 1919 gave a superb example of French eighteenth-century furniture—a cylinder-desk bearing the royal arms of France—"in memory of Mr. J. P. Morgan, and as a souvenir of the help which the Americans have given to France during the war."

In 1920 the name of George Coe Graves appeared among the elections of Benefactors, but only those in the know realized the occasion, for Mr. Graves imposed the strictest anonymity in regard to his benefactions during his lifetime. The earliest of his gifts was a group of old prints, about thirty, but of such quality—beauty of impression and artistic value—that they were the first very important gift for the newly established Print Room, and one rarely surpassed since. Mr. Graves was the anonymous donor of the large collection, nearly four hundred objects, of American furniture and glass, English furniture, English or Irish glass, metalwork, and so forth, that was exhibited in the Assembly Room from Alexandria, Virginia, in 1931. In addition to this original group, through his generous interest the Museum acquired many other important pieces of early American furniture, and all his gifts were made on the understanding that they might be sold or exchanged for better examples. When in 1932 Mr. Graves died, the ban of anonymity was removed and all his gifts were labeled with his name, followed by the words Sylmaris Collection, as he requested—"Sylmaris" was his summer residence on Cape Cod, where the objects had formerly been.

In 1922 the gift of James F. Ballard of St. Louis, Missouri, was particularly delightful, presented as it was by a man who embodied the joy of the collector to an exceptional degree. Becoming interested in oriental rugs at the age of fifty-five, he passed years of travel and adventure the world over in pursuit of them and obtained a remarkable collection, a large part of which he presented to the Museum. His letter of gift expresses his great pleasure in his chosen field of collecting: "There is a majesty and grandeur in these imperishable colors, mellowed but not effaced by time, and in the exquisite designs which render them a thing to love and cherish beyond any other form of art." The previous year Mr. Ballard had lent the Museum sixty-nine of his rugs for a special exhibition; his gift, which included over 125 notable examples dating from the fifteenth century to the eighteenth, the choicest specimens in his possession, was an expression both of his confidence and of his recognition that the Museum has a national scope. By this large addition to the rugs already in the Museum its collection became unsurpassed in importance.

By the same year, 1922, the gifts of George Blumenthal had reached the required value for a benefactorship. Afterwards his gifts kept pace with his abundant service to the institution of which he was President from 1934 to 1941. The most important of these benefactions, the gift of $1,000,000, was presented in 1928 jointly by Mr. Blumenthal and his wife Florence Blumenthal on most generous terms. The income of this munificent fund was to be added to the principal until the death of both donors, when the Trustees were to have the privilege of disposing of both the income and the principal, the only restriction being that the principal be spent for works of art. Before his death Mr. Blumenthal removed even this restriction, making the income and the principal "freely available for any Museum purpose."

The name of John D. Rockefeller, Jr., appears in the *Annual Report* of the Museum first in 1919, when, as has been noted elsewhere, he gave money for two of the Museum concerts on Saturday evenings by an orchestra conducted by David Mannes, an act of thoughtful giving that has been repeated every year since, either under his own name or in the name of The Davison Fund, established by him. In the year 1923 Mr. Rockefeller proceeded in a very thorough and careful way to have a study of the Museum made by a trained investigator employed by him, and on December 20, 1924, he acted upon the findings of his representative by a gift of stock, in value about $1,000,000, that was a gratifying endorsement of the Museum's work and accomplishment. The letter of gift, sent to the President of the Museum, may well be permanently recorded here, at least in part.

"Some time ago, with your kind co-operation, I caused a study to be made of the activities and accomplishments of the Metropolitan Museum of Art. This study only confirmed my view as to the value of the Museum to the community and the opportunities which lie before it. It, therefore, gives me pleasure to contribute toward the funds of the Museum sixteen thousand (16,000) shares of the capital stock of the Standard Oil Company of California.

"I hope that it will seem wise to the Trustees to add this gift to their permanent endowment and use the income for any of the current needs of the museum. Indeed, I would strongly advise the adoption of such a course. At the same time, I realize the unwisdom of seeking to forecast the requirements of the distant future, and am fully conscious of the dangers attendant upon the establishment of any endowment fund in perpetuity. It will, therefore, be entirely agreeable to me, when and if in the judgment of the Trustees (expressed by a four-fifths vote of all those who may be members of the Board of Trustees at any given time) such disposition shall be deemed to be in the best interests of the Museum, to have the whole or any portion of the principal of this gift devoted to any of the corporate purposes of the Museum.[32] Thus came to the Museum what has been called the John D. Rockefeller, Jr., Gift.

In June 1925 Mr. Rockefeller again gave a large sum of money to the Museum, sufficient to acquire by purchase from George Grey Barnard his collection of mediaeval art and the building and grounds on Fort Washington Avenue, called the Barnard Cloisters, in which he had placed the collection. In 1926 Mr. and Mrs. Rockefeller added to this collection a large group of mediaeval sculptures. A delightful bit of the Old World in modern Manhattan, The Cloisters became a favorite resort of many visitors. In 1930 Mr. Rockefeller gave to the Museum the more northerly of two hilltops overlooking the Hudson River and opposite the Palisades, in what is now Fort Tryon Park through his gift to the City of New York of the property formerly the Billings Estate, and with this land the funds needed for the erection of a suitable building and for the moving and installing in it of The

[32] *Bulletin*, vol. xx (1925), p. 38.

Cloisters collections. An account of this building, opened in May 1938, is given in the chapter on The Cloisters: the Museum's First Branch,[33] as well as Mr. Rockefeller's many later benefactions for The Cloisters.

In 1932 Mr. Rockefeller had given a superb collection of Assyrian sculptures—the colossal winged lion and winged bull so impressive in the Fifth Avenue hall and a number of large slabs of sculptured figures near by, all from the palace of Ashur-nasir-apal II at Nimrud. This gift provided the occasion for bringing together all the ancient Mesopotamian art in the collections and installing it appropriately not far from the Hellenic Greek and the Egyptian.

Mrs. John D. Rockefeller, Jr., as has just been recorded, joined with Mr. Rockefeller in the gift of a large number of mediaeval sculptures destined to augment the collection at The Cloisters. Her participation in this and other gifts was recognized by her election as a Benefactor in 1930. Many years later, in fact slightly after the period of this volume, Mrs. Rockefeller gave for the Department of Far Eastern Art a superb group of oriental sculptures and five Buddhistic paintings—a gift perhaps the most important in the history of the department.

In 1923 the gifts of one of the Trustees, V. Everit Macy, and of Mrs. Macy had reached the value for benefactorships. The two masterpieces given in that year were an example of the Egyptian sculpture of the XVIII Dynasty—a statue of Ḥar-em-ḥāb, commander in chief of the armies of Tut-ʿankh-Amūn—given jointly, and a standing cup for sweetmeats, an example of the rarest type of Egypto-Syrian enameled glass, given by Mr. Macy. Until his death in 1930 Mr. Macy continued to bestow upon the Museum carefully chosen objects, frequently of Egyptian or Near Eastern provenance, but most noteworthy a collection of Italian renaissance maiolica given in 1927 in memory of his wife, Edith Carpenter Macy.

Another Trustee, George Dupont Pratt, was elected a Benefactor in 1925 in recognition of his gifts. The immediate occasion for the benefactorship was a gift of nine oriental miniatures, but from that time until his death in 1935 Mr. Pratt frequently enriched the Museum collections, especially those of arms and armor, Near and Far Eastern art, and textiles. His service also was a valuable gift: he was the Treasurer of the Museum for three years, the Chairman of the

[33] See pages 210 ff.

Committees on Arms and Armor and Near Eastern Art, and an active member of other important committees. Mr. Pratt continued his benefactions to the Museum in his will by a bequest of $100,000 and by giving to the Trustees the privilege of selecting from his varied collection of works of art everything they desired for the Museum, this chosen group to be received on the death of his wife, whose possessions they were to be during her lifetime. Mrs. Pratt in her turn soon made the Museum the custodian of a large portion of the collection by lending important objects for exhibition in almost every department of the Museum and giving two notable early sixteenth-century tapestries outright.

The varied interests of the friends of the Museum and the reflection of these interests in their equally varied gifts form an engaging study. For instance, Edward C. Moore, Jr., whose father brought together the Edward C. Moore collection, which so enhances the Near Eastern galleries by its enameled glass and inlaid metalwork, had an ardent desire to see the Museum in possession of a representative, well-chosen collection of modern decorative arts, and in 1922 he began to fulfill his desire by giving to the Museum the sum of $10,000, the principal and income alike for the purchase of "examples (of only the very finest quality) of the modern decorative arts of America and Europe." During the four subsequent years Mr. Moore repeated his gift, the total of $50,000 entitling him to a benefactorship. Through these gifts the Museum has been bringing together a worthy collection of the decorative arts of our own day in Europe and America.

Jean Jacques Reubell of Paris, a distinguished collector in many fields of art, in 1926 gave to the Museum the most complete collection of European court swords and daggers and hunting swords known, one that includes many objects of great rarity and supreme quality. The gift was another evidence of the widespread interest in the Museum, for it was made to a museum in a country foreign to the donor but in memory of Mr. Reubell's mother, born Julia C. Coster of New York, and of his wife, Adeline E. Post, also of New York, both of whom shared his love of collecting.

In 1928 Samuel H. Kress, since 1936 a Trustee of the Museum, began his series of generous gifts of paintings; valuable in our period are a Sienese painting of the fourteenth century—a Madonna and Child by Luca di Tommè—and a genre scene called The Meeting by

Pietro Longhi, a Venetian of the eighteenth century. The last is an especially gratifying gift as it belongs to a series of which the Museum already possessed three.

That there is a nobility of generosity in America is illustrated in the way in which certain surnames are repeated in the list of Museum Benefactors. For instance, among the Benefactors are three generations of the Morgan family, Junius S. Morgan, J. Pierpont Morgan, and J. Pierpont Morgan, Jr., and a fourth generation is represented in the Board of Trustees and the Fellows in Perpetuity by Henry Sturgis Morgan; there are also three members of the family of Edward S. Harkness—himself, his mother, and his wife, as given in the order of election. Mr. Harkness, a Trustee of the Museum from 1912, presented a succession of princely gifts, representative of which are the tomb of Per-nēb, the stela of Mentu-wosre, the red-granite statue of Ṭhutmosĕ III, and the collection of Egyptian art assembled by Lord Carnarvon.[34] Mrs. Stephen V. Harkness's gift was one of money, $1,000,000. Mrs. Edward S. Harkness has been a frequent donor, generally of textiles, costume accessories, and lace, but sometimes of Chinese paintings and sculpture. If we were to select one gift of distinction to refer to, it would be a splendid group of lace and costume accessories, over two hundred objects, including a valuable part of the historic Jubinal collection, which was presented in 1930 and which in its entirety was made the occasion of a special exhibition in Gallery H19 during many months of the year 1931.

Another instance of a son following a family tradition occurred in 1932 when George F. Baker, Jr., joined his father in the ranks of the Benefactors by virtue of his gift of a single object of superb quality, a Persian medallion rug with an animal design, knotted in wool and brocaded with silver threads. This masterpiece of rug making, which had been woven in the sixteenth century at Tabriz, the city where the shah resided, had been on view in the gallery as a loan for six years before the gift.

The next name is that of Howard Mansfield. It should surely be stated first that besides his objects of art Mr. Mansfield gave most generously in loyalty of service from 1909, when he became a Trustee, until his death in the summer of 1938. Treasurer of the Museum from 1909 to 1930, a member of the Executive Committee and Chairman

[34] See also page 117.

of the Committee on Prints from the establishment of the committee, Mr. Mansfield performed his duties both conscientiously and effectively. In 1936 he gave a generous part of his collection of Japanese art, one of the most important private collections of this material in America, to the Museum he had served so long, and the Museum purchased the rest. Paintings, prints, lacquers, pottery, dance and priest robes, textiles, and metalwork, especially Japanese sword furniture, were included in this, the record of a lifetime of appreciation and of scholarship, which has become the possession of the public.

Late in 1937 came a gift from Harry Payne Bingham of the painting Venus and Adonis by Rubens, a gift that brought fresh distinction to the Museum's collection of the work of the Flemish school. Although the picture had been on loan since 1920 in the Marquand Gallery, its full splendor was evident only when the Museum removed from it the discolored varnish and some disfiguring repaints—then it was seen to be "in the master's rich and fluent late style and must have been painted about 1635."

The year 1940 added two names to this list of generous friends of the Museum, each augmenting the Museum's collection of prints, one the collection of drawings. Harold K. Hochschild's gift of thirteen prints, all of choice quality, represents two of the great masters of etching, Rembrandt and Van Dyck, and five later etchers who followed their tradition, Bracquemond, Whistler, Seymour Haden, Muirhead Bone, and Zorn; his gift of twenty drawings exemplifies the work of several countries and ranges from the sixteenth to the nineteenth century. William Brewster's gift of a collection of working drawings and colored plates of carriages made by Brewster & Company in New York, as well as photographs and books relating to carriages, provides "an exact record of the styles in pleasure vehicles for over fifty years" (1850-1905), as the donor said. It suggested and made possible the arranging of a most interesting exhibition of carriage designs to show the development of the coach from the early seventeenth century until its disappearance in the twentieth. "Nineteenth-century America was probably the most versatile carriage-making country in the world,"[35] and to this reputation Brewster & Company's carriages—coupés, victorias, dogcarts, and coaches—contributed greatly.

[35] *Bulletin*, vol. XXXV (1940), pp. 190 f.

Through Purchases

A third way through which collections may grow is through purchases. The Metropolitan Museum has a great number of objects offered to it for purchase, but it has also a strictly limited amount of money with which to add to its collections. To purchase wisely requires knowledge, skill, and discrimination. Each object must meet certain tests: first, of course, it must pass muster for itself alone, for its artistic excellence; second, it must be viewed in relation to the existing collections, to determine whether it is needed to complete a series, to represent a class or type hitherto lacking in the Museum, or to add prestige and quality in a given field; its price must bear a reasonable relation to the value that it has for the collections at the particular stage of their development; again, it may well be considered also in the light of certain private possessions of the friends of the Museum which may, even probably will, come to the institution as gifts.

The period of the Museum's history under consideration has been marked by extensive purchasing as compared with earlier years. In the preceding decades the Trustees had frequently to appeal for subscriptions for specific purchases since they had no funds available, and sometimes for lack of money they relinquished their options on coveted objects. Gifts and bequests were then the main avenues for the growth of the collections, with an occasional purchase. During recent years gifts and bequests account for approximately 60 per cent of the acquisitions, the remaining 40 per cent consisting of objects purchased. This happier situation has come about through the increase of funds by gifts designated for the purchase of objects of art. The new acquisitions are therefore almost exclusively the expression of private generosity; like the direct gifts of objects of art, money, or real estate made by will or during life they represent private wealth applied to public well-being.

Funds so created may be entirely unrestricted, their income available for any corporate purpose of the Museum, in which instance they may be used, and often have to be used, for the expenses of administration, such as the cost of supplies, installation, salaries. Unfortunately, the more these funds are used in this way, the less are they free for augmenting the collections. Frequently, however, by the conditions of the gift funds are limited to the purchase of works of art, and occasionally they are restricted still further, to the purchase of objects in some designated class. Typical examples of the first group, the unrestricted gifts, are the fund of $1,000,000 given by Mrs. Stephen V. Harkness in 1921, the income of which may be used by the Museum "for its general purposes," and the $1,000,000 given by George F. Baker in 1922, "for use according to the judgment of the Trustees." A typical example of the second group is the Jacob S. Rogers Fund, over $4,000,000 bequeathed in 1901, which may be used only for the "purchase of rare and desirable art objects and . . . books for the Library." Of the last group typical examples are the Catharine Lorillard Wolfe Fund, to be expended for the judicious care of the paintings in her bequest and for the purchase of "other original modern oil paintings, either by native or foreign artists . . . in the departments of art known as figure, landscape, and genre subjects"; and the Hugo Reisinger Fund for obtaining paintings by German artists.

From the Reisinger Fund there have come into the Museum collection such paintings as Böcklin's Isle of the Dead and Leibl's Peasant Girl with a White Head-Cloth; from the Wolfe Fund, Renoir's Mme Charpentier and Her Children, Corot's The Sleep of Diana, Manet's The Funeral, Cézanne's La Colline des Pauvres, Whistler's Théodore Duret, Ingres's M. and Mme Leblanc and his Odalisque, and Goya's Bullfight. From the Rogers Fund so many purchases have been made that we can hardly list more than one from each department of the Museum: the head of a quartzite statue of Ramesses II, Egyptian, Nineteenth Dynasty; the bronze statue of a boy, perhaps one of the grandsons of Augustus—the valuable additions to the Greek and Roman collections obtained through John Marshall were almost invariably paid for out of the income from the Rogers Fund—two bronze-gilt Buddhist altarpieces, Chinese, Wei dynasty, dated A.D. 524; a remarkable Indian relief in gray marble, of the Amarāvatī school at the end of the second century, which represents the adoration of Buddha before a stupa; the three splendid Gothic tapestries showing courtiers with roses, woven at Arras or Tournai about 1435-1440; the intarsia room from the ducal palace of Federigo da Montefeltro at Gubbio; the early eighteenth-century room with painted panels from Marmion, King George County, Virginia; the etched and gilded equestrian armor of Galiot de Genouilhac; The Harvesters by Pieter Bruegel the Elder; and in the Department of Prints the Calvert copy of Blake's Songs of Innocence and of Experience, a proof set of Holbein's Dance of Death, and Mantegna's Risen Christ between Saints Andrew and Longinus.[36]

In considering new acquisitions by purchase, the questions arise, Just how does the Metropolitan Museum proceed in making a purchase? To whom is delegated the spending of the funds for works of art? Naturally the Trustees, who represent the Corporation, the owners of the collections, are the men who determine the policies in this matter as in all others pertaining to the management of the property of the Museum. When an object is offered for sale, the curator in the department to which it belongs—Far Eastern, Greek and Roman, or what not—and the Director, as the person whose viewpoint embraces all departments, study it and each gives his opinion as to its desirability for the Museum at the time. If neither curator nor Director considers the purchase desirable, the vendor is notified to that effect. If, however, the curator and the Director think well of it and recommend its purchase, the matter is brought before a committee of the Trustees consisting of the officers and a number of other Trustees. Upon this committee the final decision ordinarily rests; it approves for purchase, holds the matter open for further consideration, or occasionally declines the object recommended. All action of the committee is subject to ratification by the Board of Trustees as a whole. Such is the system, its entire aim being to spend the interest from invested funds most wisely for the honor of the donor, the building up of the collections, and the advantage of the public, for whose study and pleasure the collections exist.[37]

This is the procedure after an object has been offered for sale. To complete the story, however, we must remember that an offer which can be considered favorably is rarely the first act in a drama. The incidents preceding the offer may have taken place over many months and involved the acumen, patience, and diplomacy of the curator in that field.

The whole question of a definite policy in purchasing objects for the

[36] The outstanding purchases from a number of other funds have been recorded earlier in this chapter in connection with the statements concerning special gifts or bequests.

[37] *Some Business Methods Used in the Museum* by Henry W. Kent gives an account of the procedure in regard to bequests, gifts, and purchases.

collections became a serious concern of the Trustees early in the nineteen hundreds, when the Jacob S. Rogers Fund and other benefactions were actually theirs to spend for objects of art, giving them freedom from the tyranny of an extremely rigid and hampering economy in purchasing. In special somewhat informal meetings they discussed the principles by which they should be governed in this new opportunity to plan the growth of the collections. Studying the strength and weaknesses of each department, they strove for a symmetrical increase in all fields, so that eventually none should overbalance another. For this reason from 1906 during the next fifteen years tentative allotments were made annually for the several departments, the amounts allotted to each determined according to its present strength or weakness and the current opportunity for making wise and reasonable purchases in that field. At the same time a substantial part of the funds was left unassigned, ready to grasp sudden and unexpected chances as they arose.

There were clearly two main lines of policy open to the Trustees, and each had its advocates: one required holding large sums of money in reserve until masterpieces came into the market and then securing treasures that would count greatly in prestige among museums, in publicity value and popular favor; the other meant less spectacular buying, but instead a constant and consistent effort to build up each department by adding a large number of excellent examples needed to round out the collections, to make them representative and complete. These two lines of policy have usually been carried on simultaneously, sometimes the first and again the second being in the ascendancy but neither being forgotten. In the last ten or twelve years, much having been done to fill in lacunae, the trend has been definitely toward accumulating income from funds restricted to purchases in anticipation of the exceptional opportunity, then to acquire objects of outstanding quality and major importance, and to purchase less important works of art only when they have peculiar significance for the collections.

A list of the ten purchases in each department from 1905 to the present which have been selected by the curator of that department as most important in building up the collection has been placed in the Appendix.

Through Excavations

A fourth way by which the permanent collections of a museum are increased is through archaeological expeditions, whose excavations yield valuable evidence concerning the history and daily life of ancient peoples and valuable relics of their civilizations. The oldest of the Metropolitan Museum expeditions, active from 1906 until it was temporarily suspended in 1941, by excavating in Egypt has built up a comprehensive collection of Egyptian art. A second expedition in a brief reconnaissance of a crusaders' fortress in Palestine in 1926 brought to light much of archaeological value concerning the life of the crusaders while they were in Palestine but little that could be exhibited in a museum gallery. More recently, from 1931 onward, excavations have been carried on by the Museum in the Near East, first in Ctesiphon in Iraq, then at Kasr-i-Abu Nasr and Nishapur in Iran; by these the Museum collection of Parthian, Sasanian, and early Islamic art has been considerably strengthened.

The Egyptian Expedition was established in 1906 largely through the interest and support of William M. Laffan and J. Pierpont Morgan—Mr. Morgan underwrote the Expedition during the first few years—and the farsighted program of the new Curator of Egyptian Art, Albert M. Lythgoe, who realized that excavating was an essential method if the Museum were to have a well-rounded Egyptian collection. Ever since 1885, the customary source of the Museum's Egyptian accessions had been the annual donations of the Egypt Exploration Fund, but a number of valuable gifts had also been received from individual friends of the Museum, and at least two important purchases had been made in 1886, the first of part of the contents of a Twentieth Dynasty tomb—mummies, painted sarcophagi, and tomb furniture—the second, a collection of Coptic textiles. The first purchase was memorable because it marked the beginning of the friendly relations that existed for many years between the Museum and M. Gaston Maspero, Director General of Antiquities in Egypt.

In this field, however, bequests, gifts, and purchases could not be expected to create a representative showing, though they could form an effective supplement. And the time for excavating was ripe, for the policy of the Egyptian Government then was especially liberal. Concessions were granted on the basis of an equal division of the material obtained from the work between the Cairo Museum and the institu-

GEORGE BLUMENTHAL, PRESIDENT OF THE MUSEUM 1934-1941
FROM A PORTRAIT BY A. DECHENAUD

tion sponsoring the expedition. On these terms the Metropolitan Museum soon secured three interesting sites, chosen to yield material from different periods in Egyptian history: at Lisht, about thirty-five miles south of Cairo, in the royal cemetery of the early Twelfth Dynasty (about 2000 B.C.); at Khargeh Oasis, about four hundred miles southwest of Cairo; and at Thebes, in the Palace of Amen-ḥotpe III and in a valley, called by the Arabs the ʿAsāsīf, in the foothills of the desert to the west of modern Luxor, which has been the source of many of the monuments from the Eleventh Dynasty onward.

Every season from 1906 until the spring of 1941 the Egyptian Expedition carried on operations of one sort or another at one or more of these sites, and, as will be seen later, on occasion at other places in Egypt also. During the First World War conditions were difficult—coined money was scarce, shipments were uncertain, over half of the Expedition staff were in war service—but, notwithstanding, useful employment was found for a large body of trained native workmen, thus keeping them together until a more extensive program could once more be undertaken.

In 1922 a curtailment of the program was occasioned by a very different happening. In November Lord Carnarvon and Howard Carter discovered the tomb of Tut-ʿankh-Amūn. Confronted by an overwhelming task, Howard Carter cabled for assistance from the members of the Metropolitan Museum Expedition, whom he knew well from working side by side with them at Thebes. The Museum Trustees, realizing both the honor done its expedition and the invaluable experience that would be afforded its staff, offered whatever service was required in the work of recording, removing, and preserving the wealth of material found in the tomb. Four of the Expedition staff were assigned to this work, and consequently the Museum suspended its own operations at Lisht, concentrating its efforts upon the concession at Thebes.

Again, from 1924 to 1926 a halt in digging was called in consequence of the unacceptable character of the changes in the regulations governing archaeological fieldwork in Egypt that went into effect in 1924. The two years were spent most profitably, however, in completing the records of past excavations and in studying the material obtained in earlier years and preparing it for shipment to New York. When the negotiations with the Egyptian Government brought assurance of equitable conditions for future work, the Expedition again undertook a full program of excavation.

In 1928 Mr. Lythgoe relinquished the active direction of the Expedition to Herbert E. Winlock, who, joining the Museum staff in 1906, the year of the beginning of the work in Egypt, had been closely identified with the program of excavation ever since, except for the war years. To his administrative skill and constructive scholarship in carrying on Mr. Lythgoe's wise program is due much of the success of the Expedition. When in turn he gave up the post of Director of the Expedition on becoming Director of the Museum, there was a man, Ambrose Lansing, whose active participation in the conduct of the Expedition since 1911 fitted him ably to take over the responsibilities as its director.

From 1936 until the season of 1940-1941 the only work undertaken in the field was that of the so-called Graphic Section under Norman de Garis Davies, engaged until his retirement in 1939 in making copies in color of the mural decorations in the tombs of the great Theban officials of the Eighteenth and Nineteenth Dynasties. In this task he was ably assisted by Harry Burton as photographer. The other members of the Expedition since 1936 have been occupied at home on the preparation of material and its installation in the galleries. The concession at Lisht and that at Khargeh Oasis have been surrendered, and Thebes is the only one not yet completed. It is now possible to summarize briefly the results of thirty years of excavating.

At Lisht the Museum Expedition worked for fourteen seasons between 1906 and 1934 at the pyramids of Amen-em-ḥēt I and Se'n-Wosret I, the first and second king in the Twelfth Dynasty, reigning in the twentieth century B.C. The temples at both pyramids were entirely cleared and most of the surrounding courts. The largest tombs in the adjacent area of the cemetery were explored, and many of the small tombs cleared. From the results of this work came a large part of the Museum collection dating from the Middle Kingdom, particularly the fine limestone relief from the temples, as well as the Old Kingdom relief re-used in the construction of the pyramid of Amen-em-ḥēt I. A valuable contribution to the knowledge of pyramid construction during the Middle Kingdom was the discovery of the essential features of the plan of the pyramid-temple of Se'n-Wosret I. Incidental to the chief objective of the Expedition was the finding of the tomb of Senebtisi, with her jewelry and wig ornaments; two wooden statuettes of Se'n-Wosret I, wearing the white crown of Upper Egypt and the red crown of Lower Egypt respectively; the maṣṭabeh of Se'n-Wosret-ʿankh, a chief priest of Ptaḥ at Memphis, with its burial chamber profusely decorated with hieroglyphs of royal Old Kingdom texts; and the burial chamber of Ḥepy, before whose entrance were lying four engaging little ivory figures of dancing pygmies.

At Thebes the twenty-one seasons between 1910 and 1936 when the Expedition worked its concession there yielded an even more varied return than did the time spent at Lisht, as was to be expected from the nature of the site. Primarily concerned with the temples of Mentu-ḥotpe II, of the Eleventh Dynasty, and Ḥat-shepsūt, of the Eighteenth Dynasty, and their causeway approaches, and with the palace of Amen-ḥotpe III, built about 1400 B.C., the Expedition has worked also in a number of tombs dating from about 2000 B.C. well into the Christian period and on the Coptic monastery of Epiphanios. It has recovered the royal tomb chambers of Queen ʿAshayet and Princess Muyet, of the court of Mentu-ḥotpe II; made a thorough investigation of the tomb of Queen Nefru and restored its burial crypt; opened an intact chamber in the tomb of Meket-Rēʿ, chancellor under Mentu-ḥotpe III, finding there a remarkable group of tomb models, one of the Museum's most attractive exhibits; discovered a rare sheaf of papers—letters, accounts, and memoranda, the documents of a ka-servant, Ḥeḳa-nakhte, in the tomb of Ipy—all these from Eleventh Dynasty tombs. Under Ḥat-shepsūt's temple it has come on an unknown tomb, evidently a secret burial place, of Sen-mūt, the architect and favorite of Ḥat-shepsūt, and later cleared the well-known tomb of the same person on Sheikh ʿAbd el Ḳurneh hill, discovering near by the burials of Sen-mūt's father and mother, Raʿ-mosĕ and Ḥat-nūfer; it has found the tomb of Meryet-Amūn, daughter of Tḥut-mosĕ III and wife of Amen-ḥotpe II; and at the lower end of the ʿAsāsīf an unfinished mortuary temple of one of the later Ramessides. Of the Twenty-first Dynasty it has found the coffins of Entiu-ny, with a Book of the Dead on her mummy, and tombs of several princesses, the High Priestess Djed-Mūt-iu-es-ʿōnekh and Ḥenwet-towy, daughter of Iset-em-kheb, among them. It has discovered a Saite tomb, that of Pa-Bēs, chief steward of Nitocris, from about 615 B.C.

This record of accomplishment through the excavations at Thebes would not be complete without a brief account of a particularly fascinating chapter, the discovery in fragments and the restoration of a number of statues and sphinxes of Queen Ḥat-shepsūt, which in her lifetime were a part of the embellishment of her temple at Deir el Baḥri but upon her death were broken up and dumped into a quarry by Tḥut-mosĕ III. The quarry, covered with debris, was entirely cleared by the Expedition, the pieces of sculpture were reassembled, the statues restored, and the magnificent examples of monumental funerary sculpture from the Museum's share were set up in its Fifth Egyptian Room. This happy result is due to two things: the keen observation and patience of Mr. Winlock and his associates and the co-operation of the Director of the Berlin Museum; for Mr. Winlock remembered seeing in Berlin both a seated statue of a marble-like stone inscribed with the name of Ḥat-shepsūt that he believed belonged with a head in the Museum's cache and a head of granite in Berlin that might well belong with a kneeling statue found by the Museum. And so it proved on further investigation, and by a friendly and equable exchange of other pieces of sculpture from the same lot which were desired in Berlin the heads and bodies of these two statues found a permanent home in the Museum.

The work of the Graphic Section has also been mainly centered at Thebes. From 1907, when Norman de Garis Davies joined the Expedition, it has carried out an almost continuous program there in the decorated tombs of the Eighteenth and Nineteenth Dynasties, making an invaluable series of reproductions in color of Egyptian mural decorations. A number of these have been reproduced in folio or quarto volumes concerning the tombs recorded, thus making them available to students throughout the world. Five are known as the Robb de Peyster Tytus Memorial Series. Mrs. Edward J. Tytus gave to the Museum for this purpose the sum of $15,000 annually for five years in memory of her son, Robb de Peyster Tytus, who with Percy E. Newberry had conducted excavations at Thebes on the site of the palace of Amen-ḥotpe III, a concession later given to the Museum Expedition by the Egyptian Government. As the costs of publication increased, the initial gift was supplemented, the total sum given being over $100,000, which more than entitled Mrs. Tytus to election as a Museum Benefactor.

Often during this entire period the name of Edward S. Harkness appears as the donor of munificent gifts of money for excavation and publication, as well as of direct gifts of Egyptian antiquities. In 1913 Mr. Harkness first manifested his interest in the Egyptian Department in his gift of the stela of Mentu-wosre. The following year he obtained the maṣṭabeh tomb of Per-nēb at Saḳḳāreh and gave it to the Museum with a fund to cover the cost involved in dismantling it, transporting it to New York, and re-erecting it within the Museum. A later gift, in 1927, was the notable Egyptian collection formed by the Earl of Carnarvon, comprising more than fourteen hundred objects, many outstanding for their artistic merit.

At Khargeh Oasis, the second of the concessions granted to the Expedition, complete plans of the temple of Amūn at Hibis and copies of the inscriptions were made, also an examination of the topography of the city site of ancient Hibis. A study of the tombs in the Christian necropolis at the oasis, with drawings of the most interesting tomb chapels, led to the conclusion that the earlier part of the cemetery was pagan and that the Christian community continued to use it, adding more elaborate chapels.

At the Wādi'n Natrūn, an oasis in the desert about sixty miles northwest of Cairo, a complete architectural survey of the existing monasteries and a careful study of the life of the monks at the present day and of their history were made. In 1920 and 1921 H. G. Evelyn White secured a group of very valuable parchment leaves from early manuscripts. Three volumes were later published on the monasteries, including these new fragments.

In 1934, upon the surrender of the concession at Lisht, an Old Kingdom site was chosen and obtained, the ancient Hierakonpolis, about halfway up the Nile from Thebes to Aswān. For six weeks in 1935 Ambrose Lansing conducted exploratory excavations at various points in this field.

The exploration of Montfort, a crusaders' fortress in Palestine, was undertaken in 1926, in the hope of securing for exhibition armor dating from the Crusades. A permit was issued by the Department of Antiquities in Jerusalem; funds were subscribed by Clarence H. Mackay, Stephen H. P. Pell, Archer M. Huntington, and Bashford Dean; the services of W. L. Calver, director of fieldwork for the New

York Historical Society, were secured to conduct the exploration. From the brief reconnaissance—only a month—the material surroundings and possessions of the crusaders can be pictured, for stone carvings used as architectural ornament, pottery, fragments of arms and armor, implements of metal and wood, bits of stained glass, and coins were found, but well-preserved arms or complete armor were not obtained.

Excavations in the Near East were begun when the Trustees of the Museum in 1931 approved participation in a joint expedition with the Islamic Art Department of the German State Museums to Ctesiphon in Iraq, about twenty-five miles south of Baghdad on the banks of the Tigris River. A first expedition to Ctesiphon, conducted in 1928-1929 by the Deutsche Orientgesellschaft and the German State Museums, had made a preliminary survey that indicated rich returns from a second season on the site. Professor Ernst Kühnel was the director; the members of the expedition from the Museum were Joseph M. Upton, of the Near Eastern Department, and Walter Hauser, from the staff of the Egyptian Expedition. From this season's digging came numerous stucco panels with characteristic Sasanian motives: various animals in flight—gazelles, bears, wild boars; palmette trees, bearing palmettes, rosettes, and pomegranates; and a pair of wings, originally symbolizing the divine power of Sasanian kings. The most interesting of these finds, Sasanian or early Islamic, with a fortunate purchase of a Parthian relief, form the nucleus of the Museum's pre-Islamic section of Near Eastern art.

For the second year of excavating in the Near East, however, it was decided to transfer the activities to Iran, a comparatively untouched field, and to work alone, Mr. Upton conducting the administrative work of the Expedition. This necessitated a larger staff, and Charles K. Wilkinson, long a member of the Egyptian Expedition, was added to it. The site chosen was Kasr-i-Abu Nasr, a prominent crescent-shaped hill four miles to the southeast of Shiraz in southern Iran. The ruins are those of a Sasanian fortress and its surrounding town, probably the old Shiraz of pre-Islamic days. The most important object in the yield of that season was an Achaemenian parapet block in carved black limestone similar in style to sculptures at Persepolis and Susa—the first specimen of Persian sculpture of the Achaemenian period in the Museum's collection, for in the division with the Persian Government it was assigned to the Museum's share. A second season of excavating (1933-1934) in Kasr-i-Abu Nasr afforded more of interest than the first. It yielded what have been called "the only Sasanian private buildings so far discovered in Iran,"[38] and added to the Museum collections a large group of Sasanian clay sealings, pottery of various types, and a bronze candlestick, among other finds. Part of a third season was required to finish the work at Kasr-i-Abu Nasr—making a plan of the ruins, surveying the site, and taking photographs.

In 1935 an investigation of the new site for which the Persian Government had granted a concession was undertaken. This site was the ruins of Nishapur, in northeastern Iran, in the province of Khurasan. Said to have been founded by a Sasanian king of the third or fourth century A.D., its greatest prosperity came in the Samanid dynasty (874-999) and under the Seljuk rulers in the eleventh century. On the direct caravan route across northern Persia from Afghanistan and the regions to the east, it suffered repeatedly from invasion and destruction and was rebuilt several times. Even the test digs brought to light a quantity of pottery as well as rooms with part of the original decorated plaster dado on the walls. A second and a third season have "established the importance of Nishapur as one of the great artistic centers of the Islamic world." The stucco reliefs from the mound of Sabz Pushan, the early Islamic ceramics with archaeological evidence for its dating, the polychrome wall paintings ("the first early Islamic wall paintings ever found in Iran proper")—all these are evidence of the value of Nishapur as a means of building up the Museum galleries of early Islamic art.

Surplus Material

The very wealth of the collections that have come to the Museum by these four avenues—bequest, gift, purchase, and excavation—has presented a problem that all public museums must eventually meet when the limits of exhibition space and of storeroom facilities are reached. What shall be done with the surplus beyond the institution's power to exhibit?

The question naturally arises: Why does a museum accept gifts and

[38] Ernst E. Herzfeld, *Archaeological History of Iran* (*The Schweich Lectures of the British Academy, 1934*), p. 93.

make purchases beyond its capacity to exhibit? As to the gifts Mr. de Forest replied, "It is no real criticism upon their [the museums'] past management that they have done so. In the beginning they could not wisely refuse anything; they must perforce make friends by accepting gifts, even under conditions which they now find burdensome and detrimental. Often it was only by accepting such conditions that they could receive the gifts. That they must now dispose of some of these gifts is no necessary criticism of an original acceptance."[39] As to the purchases, we may answer that at the time when the older American museums, among them the Metropolitan Museum, were organized, neither on the small staffs of these institutions nor among scholars and connoisseurs elsewhere in America was there any fund of expert opinion on which the museum trustees might rely to buttress or to oppose their more or less intuitive judgment. Collecting in America and the growth of taste and knowledge in matters artistic were in their infancy; curatorship as a profession was almost unknown in 1870. Today the situation is very different. Collectors are legion, expert opinion is easily obtainable, the much larger staffs are more specialized in their training, and the level of taste and knowledge among people of cultivation is definitely higher.

Very early in the history of the Metropolitan Museum a slight foreshadowing of this acute problem is found in a letter dated February 22, 1872, written by John Taylor Johnston, the Museum's first President, to William Tilden Blodgett, just after the opening of the Museum in its first leased home, the Dodworth Building at 681 Fifth Avenue. Mr. Johnston announced the gift of "a colossal dancing girl by Schwanthaler, the celebrated German sculptor at Munich," then added: "It may be very fine, but eight feet of dance is a trial to the feelings. Hereafter, we must curb the exuberance of donors except in the article of money."[40]

After the Museum had settled down in its own home in Central Park the official records of 1881 state that the Director (General Cesnola) was authorized to negotiate with European museums for the exchange of duplicates (presumably purchases) belonging to the Museum but to endeavor at the same time to sell them if possible to other museums in America. By 1887 the Trustees had become concerned

[39] *Bulletin*, vol. XXIV (1929), p. 158.
[40] *History*, vol. I, p. 146.

about the quality of the objects of art in the galleries, for they resolved, "It is the sentiment of this Board that the standard of the collection of this Museum should be raised to a higher degree of excellence by the selection and withdrawal from exhibition of all works of art . . . that do not reach the desired standard." In the same resolution the Executive Committee was "instructed to dispose of such objects as they may deem expedient." What disposition of these was made, if any, the records do not disclose. The question of selling or exchanging duplicates "if it can be done in accordance with the United States Revenue Laws" appears in the record again in 1900, this time duplicate prints in the William H. Huntington collection which could not be exhibited. Another possibility of relieving the congestion in the storerooms was considered the same year, that of lending objects of art not on exhibition. A request for such loan had been received from George Fisk Comfort, then Director of the Syracuse Museum of Fine Arts, in 1870 a Founder of the Metropolitan Museum. How far we have come in inter-museum co-operation since then is shown by the fact that the Trustees after referring to the Committee on Law the question of their legal right to lend works of art reached the conclusion that they should not make such loans.

One of the Museum's earliest purchases, the celebrated Cesnola collection of Cypriote antiquities, contained among its 5,985 objects on exhibition in 1914 many which were almost alike, practically duplicates. As space became more valuable, a large number of these duplicates or near-duplicates were withdrawn from exhibition, to the advantage of the student as well as the casual visitor, the part remaining on view forming the finest collection of Cypriote art in any museum outside of Cyprus. In 1925 the *Bulletin* announced that for years the Museum had sold to museums, colleges, and private individuals Cypriote objects which repeated types on exhibition—pottery, bronzes, and glass originally, then limestone sculptures and terracotta statuettes. By virtue of their antiquity, color, or modeling these found purchasers from many parts of the United States, from Honolulu and Canada, and even from England, France, and Germany. This private sale having proved so effective, it was determined to hold a public auction sale at the Anderson Galleries on March 30-31 and April 19-20, 1928, and to include with the Cypriote material a number of other classical antiquities—Greek, Etruscan, and Roman vases, bronzes, terracottas, glass, and marble sculpture—which duplicated objects on exhibition. Mr. de Forest's letter to Mitchell Kennerley of the Anderson Galleries, which was printed both in the *Bulletin* of the Museum and in the *Catalogue* issued by the Galleries, reads in part as follows:

"Rather than continue to hold these objects in storage where they perform no useful service, the Trustees have determined to dispose of them by auction sale . . . so that other museums and private collectors can obtain them and enjoy their possession. They deem it a duty to the appreciation of art that all these objects should be put to use. They earlier considered distributing them among other American museums, but to attempt to do so would have involved questions of discrimination and would have delayed vacating space for which the Museum has urgent and immediate need.

"It is the hope of the Trustees that by distributing these objects among a large number of people the interest in classical antiquities will be increased. The decorative value of this kind of material is only gradually being recognized. There is no better way of stimulating its appreciation than by placing such objects of art in as many museums, colleges, libraries and private houses as possible."

From the report of the Treasurer for 1928 we learn that the receipts from this first public auction sale in the history of the Museum were slightly over a hundred thousand dollars. But more important than the financial return was the opportunity afforded other institutions to secure important accessions from the Museum's overflow—among the buyers were John Ringling, who purchased extensively for his museum at Sarasota, Florida; Miss Lucy M. Taggart, for the Art Association of Indianapolis, John Herron Art Institute; Professor G. H. Macurdy, for Vassar College; Professor Emil Lorch, for the University of Michigan, College of Architecture; Russell A. Plimpton, for the Minneapolis Institute of Arts; and Blake-More Godwin, for the Toledo Museum of Art. Press comment appears to have been uniformly favorable. For example, the *Christian Science Monitor* said: "The action of the authorities of the Metropolitan Museum of Art in New York in breaking with the tradition that all accessions must be stowed away somewhere, whether or not they ever can be shown, is something to cause general rejoicing,"[41] and *The Art News* voiced the same opinion

[41] March 12, 1928.

though in a somewhat different mood: "There are times when it [the Museum] quite disrupts the traditional scheme and, by a startling exhibition of intelligence, hurls urbane defiance at its detractors. . . . Many have complained about the enormous quantity of classical objects, many of them duplicates, with which the Museum galleries and storerooms were filled. . . . And then comes the startling news. . . . The duplicates are to be sold! . . . The imagination leaps to the vision of galleries cleared of repetitious material where one might really see and enjoy the works of art on display."[42]

Emboldened by this successful venture in the distribution of surplus material, the Trustees grappled with the harder problem of disposing of an accumulation in storerooms from over fifty years of acquisition—paintings, sculpture, furniture, ceramics, enamels, ivories, glass, lace, metalwork—objects which could no longer be exhibited or used for any other Museum purpose. Many of these were acquired by gift or bequest and, though now displaced by later acquisitions of greater importance, were at the time of their acceptance of great value to the Museum. The list of the objects the Museum was willing to part with was scrupulously selected so as to exclude everything that could be utilized for its educational value—in the Museum's study rooms, by its staff of instructors, in its lending collections, or elsewhere in the building; to exclude also everything that would be acceptable as a long-term loan in any other institution. Every gift or bequest to which the donor attached any condition, every object designated as a memorial, every family portrait concerning which the wishes of the donor or his representative could not be consulted, was stricken from the list. In regard to the remaining accumulation, the Trustees considered at length all possible methods of disposal that would protect the interests of the public and of the Museum and finally reached the decision that an auction sale was the quickest and the fairest way.

Mr. de Forest in a paper on "How Museums Can Most Wisely Dispose of Surplus Material"[43] discussed fully the methods suggested

[42] Feb. 18, 1928.

[43] This paper, read at the joint session of the American Federation of Arts and the American Association of Museums in Philadelphia on May 23, 1929, was printed in the Museum's *Bulletin* for June 1929, and was later given separate and permanent form as *Museum Monograph No. 2*. For wisdom of thought and clarity of expression it is among the important documents in the literature of museology.

either by the critics of the Museum or in the councils of the Trustees. We quote his paragraphs on this subject:

"First, burn them up. This was suggested in the press. It was very seriously suggested by one of our trustees. Another and more practical-minded trustee facetiously suggested that instead of burning them up ourselves we should store them in a non-fireproof building, insure them at full value, and leave the rest to Providence. I personally objected to the bonfire process, whether by direct or indirect means. Both are wasteful. Nothing should be destroyed which has value or utility to anyone. . . .

"Another suggestion was to give to other museums. This was a very attractive one, if free from objections, but it raised numerous questions. To what other museums? How many museums would welcome the cast-off clothes of the Metropolitan? Suppose some of them would, which museums should be preferred? If the Metropolitan selected those to be thus favored, would not other museums, which were not favored, have a right to complain of unjust discrimination? What would be the attitude of donors if the Metropolitan without reference to their wishes allocated to itself the transfer of their gifts to other museums? This was one consideration upon which the Metropolitan decided to offer to return gifts to donors. By the Museum's adopting this policy of return, donors would have the opportunity to recapture. Donors would have the right either to retain such gifts themselves or to give them to any museum of their choice, and the Metropolitan could not be accused of any discrimination. These questions related to gifts.

"Other questions related to objects purchased. Purchases would have been made from money given to the Museum for its use. To give to other museums objects so purchased would be tantamount to giving Metropolitan money to other museums. Would not this, in a sense at least, be a breach of trust? By what right could the Metropolitan give to other museums money received by it for its own purposes? While giving surplus material, whether acquired by gift or purchased with gifts of money, would be within the legal right of the Metropolitan, would such a policy, if adopted, be within its moral obligation and would it be expedient as likely to encourage future gifts of either kind—would not past donors have a right to feel aggrieved at such a diversion of their gifts and would they not be unlikely to repeat them?

"Another suggestion was that surplus material should be lent to other museums or public institutions. By all means, to whatever extent such loans are acceptable. By lending, a museum does not part with ownership—loans can always be recalled, possession can be regained if there be reason for regaining it. To lend what would otherwise be kept in storage is in one sense only an extension of storage space and in another sense the utilization of that extended storage space for the public good.

"The Metropolitan for many years has adopted to the fullest extent the policy of lending.[44] It has lent to our branch public libraries, it has lent to our public schools. It has made up exhibitions which are circulated through The American Federation of Arts and have gone to every part of the country. No material acceptable for lending has been classed as surplus material subject to disposition by sale. But the policy of lending involves willingness to receive loans and it has happened that even some of the best loan exhibitions which the Metropolitan could provide have been declined."

The greater part of a year was spent in preparation for the sale, for the Trustees determined not to stand upon their undoubted legal right to sell anything received either by unconditional gift or by purchase, but to write to each living donor and to every legal representative of a deceased donor—heir, executor, or attorney—so far as their addresses could be ascertained, offering the return of the objects so generously given and gratefully accepted. For record a copy of the letter is given here:

"In the year———Mr. ——— generously gave to the Museum the objects set forth in the inclosed list. His support at this time is gratefully recognized and remembered, for such encouragement has made possible the continuance and expansion of the institution. With the growth of its collections, however, the Museum has reluctantly been obliged to remove many objects from exhibition, and the time has now come when it feels that these should no longer remain useless in its overcrowded storerooms.

"Under these circumstances, the Museum offers to return to him or his executors the objects listed, if within thirty days we receive word in writing that such a course meets with his or their approval. Otherwise, the Museum will feel free to dispose of them in accordance with

[44] See pages 205 ff.

its best interests. May I assure you once more of our deep appreciation of Mr. ————'s generosity?"[45]

In response to this letter a very few requested the return of their gifts, and this was done; others signified their consent to the Museum's disposing of the objects as it found best. As we have seen, the letter included a statement that, failing to receive any reply within thirty days, the Museum would feel free to act in accordance with its best interests. Truth to tell, however, the search was often continued much longer than the specified thirty days of grace. Painstakingly the slightest clues as to addresses were followed and the letters sent out again and again before any quest was given up as hopeless.

On February 6, 7, and 8, 1929, this second auction sale took place at the American Art Association, exciting wide interest and provoking some criticism. The main adverse comment was that a policy of lending to museums in smaller cities would have been more likely to "promote the interests of art." Richard M. Hurd, President of the Lawyers' Mortgage Company and himself a collector, was the spokesman of those who held this view. In a letter printed in the *New York Evening Post*[46] and elsewhere, he cited the admirable example of the National Gallery in London, which for some time had sent fifty or a hundred pictures for three months or so to the galleries in smaller cities. Mr. de Forest in turn explained what the Museum already did in lending—sending an exhibition on tour through the American Federation of Arts, lending pictures to the branch libraries in New York as requested, and so forth; he added that the paintings offered for sale would not be welcomed as loans and that none of them would interfere with the Museum's ability to supply representative works to its touring and other loan exhibits. As he later said, "Much of the criticism of its action is undoubtedly due to misconception of what it has classed as surplus material."[47] Another critic declared that "the sale was harmful because objects once in the Metropolitan acquire a sort of sanctity and foolish persons might be led to buy them on that account."[48] The sale was not without editorial approval, however; the *Minneapolis Journal*, for example, declared, "The Metropolitan Mu-

[45] *Bulletin*, vol. XXIV (1929), p. 3.
[46] Feb. 7, 1929.
[47] *Bulletin*, vol. XXIV (1929), p. 159.
[48] *The Art News*, Feb. 16, 1929.

seum's plan of auctioning off its least desirable pictures is a sensible one," and *The Art News* applauded the Museum's refusal "to gain the dubious glories of a Lady Bountiful" by presenting the pictures to smaller museums throughout the country.[49] The *New York World* in an editorial apropos of the sale, entitled "Passé Art," rather sententiously remarked, "Time winnows out the chaff in art as in other things, and the residue, a small and priceless deposit, remains to gladden the heart of man."[50] While granting the general truth of this saying and agreeing that the pictures and other objects in the auction sale were not among the world's masterpieces, we cannot regard them as "chaff," rather as good examples of an outmoded style, not worthless but out of popular favor, temporarily at least.

It is an interesting commentary that this second sale did not as a rule draw museum representatives as purchasers; individuals were generally the buyers, although John Ringling, obtaining objects for his museum at Sarasota, was a notable exception. The net returns to the Museum of the sale, according to the Treasurer's books for 1929, were somewhat over $37,000. The highest figure bid for one object was $3,500, paid by Mr. Ringling for a very large painting (14 x 31 ft.), Diana's Hunting Party by Hans Makart, which older residents of New York well remember as hanging in the former hall of casts along one end of the gallery; the second highest price, $2,100, was paid for another large painting (13 ft. 2 in. x 18 ft. 9 in.), Columbus at the Court of Ferdinand the Catholic and Isabella of Castile by Vacslav Brozik, which they had seen at the other end of the same hall. In the limited space of most museums such large paintings, however prized they may be, present a problem in exhibition. In the catalogue of the John and Mable Ringling Museum of Art the Makart is listed as hanging on the back wall of the stage; the Brozik was intended by the purchaser for a large hotel in Canada.

[49] Jan. 5, 1929.
[50] Feb. 9, 1929.

VI. TEMPORARY ATTRACTIONS

FAMILIARITY with museum galleries brings to some people the added pleasure of recollection, but for others it seems to lessen interest. For this reason nearly every public museum in America early recognized that a succession of special exhibitions and other attractions should be regarded as an essential part of its program.

Special Exhibitions

In the Metropolitan Museum a Loan Exhibition Committee was appointed in February 1870, even before the Charter was obtained or the Constitution adopted. A few "things of interest" were shown as loans with the Museum's first purchase of paintings in the Dodworth Building in 1872. From 1873, when the Museum occupied the Douglas Mansion on Fourteenth Street, to the present, temporary exhibitions have frequently been held in Museum galleries, partly to quicken interest by adding novelty. Especially during the years since 1905 these have become an important part of the attractions of the Museum in their number, variety of subject, and artistry of installation.

By way of preamble we might list two outstanding loan exhibits of the period before 1905: during twelve months in 1884 and 1885 occurred an exhibition of the works of George Frederick Watts, R.A., of London, noteworthy because for the first time an invitation to exhibit had been sent from America to an English painter; in 1900, a memorial showing of the works of Frederic E. Church, N.A., the forerunner of a long series of exhibitions in memoriam.

In 1908, after several years without such special events, the Museum Trustees reaffirmed the policy of holding frequent loan exhibitions. The aim in this revival or, as it was termed, "new policy" was that temporary exhibits should "ultimately cover the entire range of art which is represented in the collections of the Museum."[1] Which part of this comprehensive aim is to be accomplished in a given year has been determined by balancing a number of factors: availability of material, variety of interest, timeliness of appeal, relative educational and aesthetic value, and, alas, the budget, the acid test for all plans.

The first showing under this "new policy" was a memorial exhibi-

[1] *Bulletin*, vol. v (1910), p. 168.

tion in 1908 of the works of Augustus Saint-Gaudens, which included nearly all his achievements, placed at the very entrance to the Museum on Fifth Avenue. The next year two loan exhibits were held, the first of contemporary German art, the second of Dutch paintings and early American paintings and decorative arts assembled at the time of the Hudson-Fulton Celebration, an exhibition of unparalleled influence in bringing about the recognition that early American art is worthy of a place in museum collections.

Both of these showings were held in the "new north wing," which is known as Wing E, and soon afterward the central gallery on the second floor of that wing, designated as E 11, was set apart as the place for special exhibits. When, however, one of the largest galleries in the building, formerly filled with the collection of Chinese porcelains lent by J. Pierpont Morgan, became vacant in 1917, it was assigned the role of the Gallery of Special Exhibitions. Known to the initiated as D 6, this room on the second floor toward the south continued for many years to be the background for the rapidly shifting scenes of many exhibitions, several each year.

The photographs of Gallery D 6 taken during nearly a quarter of a century give a remarkable record of the ingenious adaptation of the same four walls to the requirements of widely varying material; in 1935, for instance, contemporary American industrial art was followed in kaleidoscopic sequence by Japanese Nō robes, oriental rugs and textiles, and French paintings and sculpture of the eighteenth century. Over and over again the room has been completely changed by different background colors and lighting effects, alcoves created by screens and partitions, small rooms built along the walls facing the center, draperies and carpets, simulated windows, novel arrangements of platforms, cases, and pedestals, and the decorative effect of flowers and plants.[2] For each exhibition in turn the problem has been a new one, but it has been solved by the taste and imagination of whichever staff member devised the plan, aided by the intelligent co-operation and skillful workmanship of the Museum carpenters, painters, and electricians, who carried it out, creating an appropriate setting. For the exhibition of French eighteenth-century paintings and sculpture,

[2] All of these—and the preparing of labels as well—are included in the term installation as used by museum workers for the placing of an object or group of objects in a gallery setting.

the large room was divided into three smaller connecting rooms from a design by Preston Remington; the two end rooms were rectangular, the central room oval in shape. Thought of as a temporary expedient, a setting for one exhibition only, this division into three rooms proved so convenient a framework for varied types of material that it was continued in use throughout our period,[3] transformed on each occasion by fresh paint and a new scheme of installation.

True it is that Gallery D 6 has never been the only place in the Museum for showings of a temporary character. The Room of Recent Accessions was inaugurated in 1906 for the purpose of showing by themselves for a month objects of every kind that had just been added by bequest, gift, or purchase to the Museum collections and that later would be distributed among the different galleries for permanent exhibition. With the exception of two years (1922-1924), when the room was needed in order to show the Dreicer collection as a unit, the interested visitor always found a Room of Recent Accessions near the Fifth Avenue entrance hall, to right or left of the main stairway, until the custom of showing additions to the collections by themselves was abandoned in 1941 and the space used for other exhibits. Gallery D 6 was also supplemented by exhibitions involving only one department, held continuously throughout the year in the print galleries, occasionally in a lace gallery, a Far Eastern gallery, or some other smaller, more intimate room. In fact, the need for a second space devoted in rotation to smaller showings from all departments became so apparent that in 1936 a new room in Wing E on the second floor, designated as E 15, was built out into a courtyard for that very purpose. Since then the Museum has had at least two temporary exhibitions at a time.

Though in the galleries set aside for temporary showings the exhibitions have differed greatly in content, in their general character they have usually fallen into one of the following patterns: groups made up almost entirely of objects lent to the Museum by other institutions or private owners; groups made up entirely of selected Museum objects brought together from their customary places in widely separated galleries and united by some common relationship; or groups made up largely of objects belonging to the Museum but rounded out by a few important loans.

[3] Except for the exhibition of contemporary American industrial arts in 1940.

The first group, loan exhibitions, may in turn be divided into several types. Some have been undertaken as memorials of one man's work, as the paintings of Eakins, La Farge, or Bryson Burroughs. Others have been collected by one man and lent as a whole for an exhibition, as the oriental rugs lent by James F. Ballard or the paintings lent by J. Pierpont Morgan. A number were showings of contemporary American industrial art: thirteen of these included all media, the latest in 1940; two were limited to one class of modern industrial art, silver and rugs respectively.[4] Many were showings of the art of one period, one class, or one country, either arranged by the Museum itself or assembled by some other organization. Of those arranged by the Museum, the early Chinese pottery and sculpture exhibited in 1916, the arts of the book in 1924, and Spanish paintings from El Greco to Goya in 1927 may be considered broadly representative. The range of those assembled by some other organization may be indicated by the following: war portraits painted for the National Art Committee at the time of the Peace Conference in 1918 for presentation to the National Portrait Gallery at Washington, which were given a first showing in 1921 at the Museum; Swedish contemporary decorative arts, shown in 1927, the first one-country exhibit of industrial arts ever held in the United States—this was organized under royal auspices by a committee of distinguished Swedish gentlemen and installed entirely by Swedes; and several exhibitions circulated by the American Federation of Arts, among them Mexican arts and international exhibits of ceramic art, glass and rugs, decorative metalwork and cotton.

For a number of years those brought together by some other organization were not included, in accordance with a decision of the Trustees announced by Mr. Winlock in the *Annual Report* of 1936: "Several years ago . . . the Board decided that the policy of the Museum should be to limit itself to exhibitions organized wholly by the institution itself. Such a policy has meant that within the last two years the Museum could not avail itself of very interesting exhibitions brought together from foreign collections to tour the country, and it is true that now and then we shall lose similar opportunities in the future. But on the other hand we gain the advantages of a consistent

[4] For a more detailed account of these exhibitions of contemporary American industrial art see the chapter The Relation of the Museum to the Art Industries, p. 192.

program, and we have that freedom which comes with our acceptance of the responsibility for every detail of selection, attribution, and display."[5] This policy was later overruled and in 1941 collections selected, circulated, or sponsored by other organizations were again shown, notable among them being the exhibition of French painting from David to Toulouse-Lautrec, a group of paintings lent from French and American museums and collections, the nucleus about seventy sent from France before its invasion by Germany to the leading South American cities as a gesture of good will and brought to the United States through the enterprise of the Director of the M.H. de Young Museum in San Francisco.

The second class of special exhibitions, those consisting of Museum objects in unusual surroundings and novel arrangements, has proved an excellent method not only of revealing the richness of the collections but also of emphasizing by juxtaposition striking comparisons and contrasts in the art of different countries and periods, thus disclosing new facets of interest. Characteristic of this type of exhibit are that of glass from 1500 B.C. to A.D. 1935, held in 1936; a series of Christmas showings, in which the story of the Nativity has been told in paintings, sculpture, tapestries, and other media from mediaeval and renaissance days; the exhibition entitled Heads in Sculpture, shown in 1940, which ranged from early Egypt to modern times; and the art of the jeweler, covering almost six thousand years and representing most of the world's great civilizations.

An exhibition exclusively of Museum objects has been held several times for a wholly different purpose, to show the excellence and the comprehensiveness of a bequest or a gift by placing it by itself for a few months before the objects comprised in it were scattered by their installation with related material in Museum possession. Such were the exhibition that did honor to the bequest of Mrs. Maria DeWitt Jesup in 1915, the showing for one year (from 1918 to 1919) of the Mr. and Mrs. Isaac D. Fletcher collection, a temporary emptying of several galleries for a number of months to display the H. O. Havemeyer collection in 1930, and the exhibition of the Michael Friedsam collection from November 1932 to April 1933.

The third class of exhibitions, that largely of objects in the collections but partly of loans, permits the Museum to take advantage of

[5] *Annual Report for the Year 1936*, p. 12.

the generosity of lenders to complete a given theme. For instance, the Museum has a very fine collection of Chinese court robes and textiles, largely through the bequest of William Christian Paul, but in the colorful exhibition of it in 1931 a few superb robes lent by Dr. John W. Hammond and Louis V. Ledoux enhanced the effect. Again, the Museum acquired an album of fifty drawings by Francisco Goya, which with the unusually rich and complete collection of prints by Goya made a very popular exhibition in 1936, but the loan of ten of Goya's paintings, for the most part unfamiliar to the public, added much to its appeal.

This classification of special exhibitions has no niche for two exceptional showings entitled Plant Forms in Ornament. In 1919 the New York Botanical Garden and the Metropolitan Museum installed in one of the Museum classrooms an exhibition of plants from the Garden with objects from the Museum that showed in their decorative design the use of motives from the same plants. The purpose of the exhibition was not only to interest lovers of plants or art, but also, and even more, to be of practical value to designers and students of design—it was intended as the first of a series showing elements of ornament or design. By including a group of our native plants admirably adapted for decorative motives but rarely so used, and by offering to all art students prizes for designs for printed textiles of four typical American wild flowers the co-operating institutions hoped to stimulate the interest of artists and manufacturers in an almost virgin field. So significant and so delightful was this small exhibition in a classroom that in 1933 a comprehensive display of the same character was shown during the summer months in the large Gallery of Special Exhibitions. The New York Botanical Garden and the Brooklyn Botanic Garden supplied the plants and replaced them as needed. The New York Aquarium provided the fish that swam among the aquatic plants in the pool at the center of the room. The same theme was echoed in an exhibition of herbals and engraved ornament based upon plant forms, held in the adjoining print galleries of the Museum. The New York Public Library, in co-operation with the Museum Library, prepared a bibliography of the subject. Ten schools of design in the city set their students to drawing plant forms in ornament based upon their study in the botanical gardens; an exhibition of their work was held in the American Museum of Natural History, and the American

Federation of Arts displayed a selection of the drawings in other cities. The exhibition thus became a noteworthy example of co-operation among several educational institutions.

To tell the whole story of special exhibitions we must, of course, include those held in a departmental gallery or a classroom. For many years a succession of small exhibits of lace, embroideries, textiles, or costumes was arranged in close proximity to the Textile Study Room—sometimes loans, sometimes recent gifts granted the advantage of a separate showing, sometimes small sections of the Museum collection. Changing exhibitions of Chinese paintings or Japanese prints in one of the galleries assigned to the Far Eastern Department were the order of the day from 1917 to 1925. In 1917 the newly organized Department of Prints arranged its first exhibit—of painter etchings and engravings of the nineteenth century—in the galleries then given to it, Galleries J 8-10, and ever since an unfailing series of varied exhibitions, often enhanced by long and interesting labels, has filled the departmental galleries in their successive locations. Again, the Department of Paintings has changed its display of drawings from time to time, thus creating a series of special exhibitions. The year's accessions in the Egyptian Department, obtained largely from excavations, but also from purchase or gift, have generally been given an initial showing together, regardless of the dynasty to which they belong. All these exhibitions have performed a highly useful service in preventing the galleries from becoming static, in keeping them alive.

Meantime one of the classrooms in the basement was designated in 1915 as the place for small exhibitions of interest particularly to teachers and pupils, to designers and students of design. Some were intended to provide inspiration or stimulus to teachers or classes. One of the earliest of this type consisted of the work in drawing and design of children in the Boston Museum of Fine Arts under the teaching of Deborah Kallen; later ones showed the drawing of school children in Paris or in Japan, the work of Viennese children in the school organized by Professor Cizek or of pupils in the Baltimore public schools. A second type of exhibition was held to give schools and groups using the privileges of the Museum—for example, the New York School of Applied Design, the Ethical Culture Art High School, Wadleigh, Washington Irving, DeWitt Clinton, and Stuyvesant high schools, and the School Art League's class for gifted children—opportunity to show the results of their study in the Museum. Czechoslovak folk art, drawings for children by Florence Wyman Ivins, famous illustrated books for children, color prints for home and school assembled by the American Federation of Arts, a collection of books on the fine arts brought together by the Carnegie Corporation for the use of undergraduates, publications on art, architecture, archaeology, and science by the Government and National Museums and Galleries of Great Britain, drawings by winners in the Wanamaker annual competition for children, and the work of students in free classes held by the New York City Art Teaching Project of the Work Projects Administration—all these have been exhibited in a classroom.

Another device to focus attention is to give a striking temporary location to one object after another, following the custom originated by the Victoria and Albert Museum in its Masterpiece of the Week and adopted by a number of American museums. When the Room of Recent Accessions was discontinued in 1941, this expedient was tried. An important acquisition of the month or a particularly gratifying loan or a valuable object removed from its usual place in the galleries was given the prominence of position at the threshold of the Museum, figuratively speaking, literally between two columns at the west of the Fifth Avenue entrance hall, directly opposite the revolving door. This "spotlighting" of one object—or at times an ensemble—before a curtain that both shuts out obtrusive surroundings and gives a harmonious background has proved a good way to stimulate interest.

The Development of the Art of Installation

Throughout the foregoing discussion there have been hints of a development that was taking place in the Museum, the development of skill and artistry in the manner of showing works of art. This has been manifested both in special exhibitions and in the permanent collections that the Museum holds in trust for the community and for the nation. It stands to reason that in the early years of an institution a small staff with a great task and with inadequate funds must devote all its time and money to work regarded as absolutely essential. Therefore deliberation upon the problems of effective exhibition—appropriate, harmonious, varied, artistic—is a logical accompaniment of increased leeway in finances and a growing personnel with a division of the staff into departments.

Not only in this Museum, therefore, but everywhere in the museums of America the past generation has witnessed a definite study of the elements of display and of certain refinements in installation. In this study museum officials naturally turned to the examples set by the foremost museum men in Europe, particularly perhaps in Germany, where museum work had been raised to a profession. Such a man, for example, as Dr. Wilhelm Bode, the Director General of the Royal Museums of Berlin, led in the study of the philosophy and practice of museum economy, and his influence made itself felt in the matter of installation in the Metropolitan Museum through his pupil and former assistant, Dr. Wilhelm Valentiner, to whom came the chance to carry out his master's teachings on period arrangement in the installation of the Hoentschel collection. In America also certain factors have had a direct influence upon the prevailing interest in the problems of exhibition. The associations of museum workers have provided opportunity for exchange of ideas on important elements in installation—lighting, backgrounds, cases, and labels. The marked advance during the same period of the art of the window dresser in department stores and specialty shops has undoubtedly had its effect upon the museum staffs, and conversely the principles of good design taught, silently or audibly, through the museum collections may reasonably have influenced the creators of window display. The experimental study of the reactions of visitors in museum galleries has contributed its share toward the attempt to achieve the most psychologically effective display of the collections.

The changes in the ideals of exhibition in the Metropolitan Museum during about thirty-five years are strikingly recalled by looking at the photographs of successive arrangements in Museum galleries. In January 1905, for instance, all the exhibition cases were lined with red billiard cloth bought in bolts; in the paintings galleries all the walls were covered with the same red fabric, then thought to form the best background regardless of the character of the paintings.[6] The walls,

[6] Even as late as 1935, when the National Gallery in London was redecorated, a controversy arose in *The Times* over the best background for pictures. Several eminent art authorities advocated a dark, dull Indian red as the ideal color, but Jan Gordon, discussing the arguments in *The Observer* of April 7, 1935, wrote, "There can be no universal background that will suit all sorts of pictures. Light, gay colours show best on pale walls, dark, sonorous colours on dull red walls."

however, were scarcely noticeable in some rooms, the frames of the pictures, hung almost from floor to ceiling, came so nearly together. The objects in cases also were often confusedly crowded, the principle of the separation of the better from the less good not having yet been carried out to any extent. The cases themselves, of wood painted black, were generally heavy, with turned legs and stretchers, wooden shelves and spindles, that by their very size and prominence competed for attention with the contents of the cases. These were known as South Kensington cases, for the South Kensington Museum had been the pioneer in the designing of museum cases for the exhibition of decorative arts.

By 1912 the *Annual Report of the Trustees* rejoiced in the fact that Chinese bronzes, early pottery, Japanese porcelains, and all the jades except those in the Heber R. Bishop collection were at last in "modern metal cases, replacing the heavy, black wooden cases which had done duty for so many years," and added in triumph, "This marks the final disappearance of the old wooden type of case from the Department of Decorative Arts."[7] That was the year of the establishment of the Museum's own metal-case shop in the basement, where for many years all such cases used in the galleries were made. Obviously the metal case has several advantages over the case made of wood: while it provides adequate protection, at the same time it reduces all structural parts to the minimum consistent with strength; it allows the top as well as the sides, the shelves, and the spindles to be made of glass, thus affording as nearly an unobstructed view of the objects as possible; and, an important advantage, it can be made in standard units of size adaptable by combination to every space requirement.

As early as 1906 occurred the first experiment with a lining for a case specially selected for its harmony with the objects. A rearrangement of the William H. Huntington collection of memorials of Washington, Franklin, and Lafayette was to be made, and Clarence L. Hoblitzelle, Jr., and the Assistant Secretary obtained the material of their choice at James A. Hearn & Son—George A. Hearn, recently elected a Museum Trustee, waiting on them in person. In 1912 when the American Association of Museums met in the Museum for its annual convention, three members of the staff—Messrs. Kent, Breck, and Friedley—arranged for their fellow workers in other museums an

[7] Page 33.

object lesson in good and poor installation. Three cases were set up, one lined with red billiard cloth and filled to overflowing in the time-honored way, the other two lined with fabrics specially selected for their harmony in color and texture with the objects placed upon them, and these arranged with conscious care, with regard to color and balance, variety and interest of effect, relative importance and historical relationship.

Even before the year 1912, however, an awakening of interest in appropriate display had been shown by several exhibitions in the Museum: the exhibition of German art (1908) with its formal arrangement of trees and garden plots, its dignified hanging of the pictures; the Hudson-Fulton exhibition (1909), the Dutch section with its attempt to hang all the paintings on the line, its accessories of garlands and swags and furniture of the period, the American section with its simulated room arrangements of furniture, silver, glass, and paintings; the exhibition of Whistler's paintings (1910), each picture so separated from its neighbors that it spoke for itself without competition; and the exhibition of colonial silver and portraits (1911), the church silver shown at the height of an altar against a background of rich silk simulating a dossal, the secular silver and portraits well balanced in their placing, the whole exhibition instinct with a feeling of spaciousness and repose.

By the time the American Association of Museums held its next convention in New York, in May 1917, so marked was the advance in interest in the subject that it was possible to arrange a session at the Museum on Methods of Display in Museums of Art. At this speakers presented the subject from various angles: the history and traditions, the underlying principles, the visitor's point of view (given ably by Mrs. Schuyler Van Rensselaer), display in other classes of museums, and display in shops and the lessons to be learned from them (outlined by W. Frank Purdy of The Gorham Company and Frederick A. Hoffman of B. Altman & Company, a well-known window dresser).

The American Wing, opened in 1924, became a milestone in the history of museum installation in this country, for it formed the first thoroughgoing exemplification in America of the period-room arrangement, what may be termed the Zurich method of installation because it had been used in the Swiss National Museum at Zurich in the last years of the nineteenth century (built 1893-1898), as well as in Germany, Norway, and Sweden.[8] This consists ideally of a series of original rooms complete in all their architectural details, furnished as they might have been when they were new both in the objects themselves and in the manner of their arrangement, and shown in conjunction with exhibition galleries architecturally harmonious with the rooms and containing museum material of the same periods and styles. In this country the Essex Institute, Salem, was the first to adopt the method, installing rooms that illustrated typical interiors of a New England house and moving a two-story house built in 1684 to the rear of the institute and furnishing it. The Rhode Island School of Design on receiving the collection of American furniture brought together by Charles S. Pendleton had been able through a gift to create an ideal setting for the furniture, a modern building in the Georgian style. The American Wing carried the period-room installation one step further, in that it had both original rooms with appropriate furnishings, as did the Essex Institute, and exhibition galleries near by, appropriate in architecture and furnished with material of the same period.

A few comparisons of earlier with later exhibitions help us to discover some trends in installation. Two among the exhibitions of Western costume, for example, reveal a growing regard for dramatic presentation. In 1932 European and American costumes from 1750 to 1850 were displayed along a low platform around the walls of the gallery and also in the center on a higher platform built to suggest a garden terrace, with semicircular steps at either end, urns at the corners, and a marble statue of Venus, surrounded by flowers, in the middle. The manikins were headless, but the figures were so grouped as to give a verisimilitude of action; in fact, it then seemed a lively presentation. In 1939, when Victorian and Edwardian costumes were shown, far greater lifelikeness was achieved. Manikins specially designed were created, this time complete figures with their bodily postures and facial characteristics determined by a study of the portraits painted during the different decades of the period and with the modes of hairdressing varied to conform to a succession of fashions. Over twice the number of visitors to the earlier exhibition were attracted to this showing.

A tendency in some of the installations, possibly a corollary of the striving for dramatic effect, has been to make them more informal,

[8] See *Bulletin*, vol. XVII (1922), November, Part II, pp. 14-20.

especially in the showings placed in the small exhibition room given over to temporary exhibitions. Witness the intimacy and gaiety of a group of costume accessories from the Textile Study Room arranged in 1941—hats, parasols, gloves, and laces consciously placed in seemingly careless profusion in the cases, and the windows covered with ruffled white muslin curtains looped back to disclose window boxes of bright red geraniums.

More and more the installation has been viewed as the setting of a stage, the creating of a mood in harmony with the objects shown. How different, for example, has been the impression conveyed by a series of exhibitions set up from time to time in the same gallery: exquisiteness and richness in the exhibition of French domestic silver, imperial strength and calm dignity in the Augustan art, vibrant, brutal power with brilliance of execution in the early Chinese bronzes.

The whole art of installation requires attention to many often unnoticed details, among them the intensity and direction of the light, the background colors in walls and cases, the space relations maintained between objects, the accessories chosen, and, not least in importance, the little devices and gadgets invented to display the exhibits safely at the angle or height that is best for the beholder. The Museum has been most fortunate in having two men in succession[9] whose skill and ingenuity in mounting individual objects and groups have added appreciably to the effectiveness of display.[10]

Another consideration in successful installation has to do with satisfying the visitor's natural curiosity and desire for information. This involves the vexed question of labeling, giving in some way the what, who, when, and where about each thing displayed, as well as proper credit to donor or lender. Many have been the debates upon this subject in meetings of the American Association of Museums. In art museum circles there has been a continual conflict between the desire to give sufficient information and the fear that the labels may obtrude upon the aesthetic appearance of the room. Not to use labels at all but to put all the information in a handbook which is sold, mark-

[9] William T. Richards and Arthur Smith.

[10] See *Furniture with Drawings and Measurements and Various Devices Used by the Museum*, New York, 1930. This pamphlet acknowledges indebtedness to the study published by the Victoria and Albert Museum in 1877, entitled *Drawings of Show Cases in the South Kensington Museum, with Suggestions for the Arrangement of Specimens.*

ing the exhibits only by inconspicuous numbers, is inadequate, since it places upon all but the experts the necessity of buying the book. Benjamin Ives Gilman of the Boston Museum of Fine Arts strove to meet this difficulty by advocating that a sufficient number of "gallery books," usually typewritten or mimeographed, should be placed in each room to accommodate all eager questioners, with numbers placed near each object for reference to the text in the "gallery book."[11] The Metropolitan Museum has aimed to secure a background color for the label that is like the surface on which it is placed and so to minimize its obtrusiveness; actually, however, to match a background paint by a cardboard on which presses can print is well nigh impossible. One of the happiest solutions of this problem occurred in the exhibition entitled Glass from 1500 B.C. to A.D. 1935. Transparent cellulose acetate was used for the labels, and these were laid flat on the glass shelves, at hand for those who wished to read them but scarcely perceptible in the general effect. Above the cases were placed the main guides, which told in the simplest of capital letters the country of the glass below. From the point of view of content one of the most stimulating, satisfying series of labels was that typewritten in 1929 to accompany a group of typical masterpieces in the print collections of the Museum and later made the basis of a volume entitled *Notes on Prints* by William M. Ivins, Jr. Elisabeth Luther Cary wrote in the *New York Times* of July 13, 1930: "This exhibition moves forward from the Master E.S., from Martin Schongauer, from Dürer, from Lucas van Leyden and on through a succession of masters, each of whom has a distinguishing characteristic which is given with point and wit in descriptive labels probably the most enlightening and remarkable that ever adorned a public exhibition. The student who is not merely a student of technical quality and difference in mediums, but a student of the human element in art as well, can learn almost all that is important to know concerning these masters from the few square inches of label accompanying the work of each."[12]

Anniversary Celebrations

On April 13, 1870, the Charter of the Museum was granted to a group of public-spirited citizens, the Founders. The fortieth anni-

[11] See *Museum Ideals of Purpose and Method*, pp. 324 ff.

[12] Quoted in *Bulletin*, vol. xxv (1930), p. 284.

versary of this date was noticed only in the family circle, so to speak, that is, in the annual meeting of the Corporation. Four members of the first Board of Trustees were present—Joseph H. Choate, George F. Comfort, J. Q. A. Ward, and Theodore Weston—and brief addresses were made by Mr. Choate and Professor Comfort. But chief among the special anniversaries was the fiftieth birthday of the Museum, celebrated on May 18, 1920, with memorable exercises in the Lecture Hall to which members of the Corporation and representatives of the state and city governments, the art societies and educational institutions of the city, and the leading museums of the country were invited. The theme of the occasion was the record of the past and the outlook for the future, both in the Metropolitan Museum and in the museums of America. Francis D. Gallatin, Commissioner of Parks, spoke for the city; John H. Finley, then President of the University of the State of New York, for the state; Morris Gray, President of the Museum of Fine Arts, Boston, and Charles L. Hutchinson, President of the Art Institute of Chicago, for the Museum's sister institutions; and Robert W. de Forest, the Museum's President, the host of the occasion, for the Museum. After these exercises the audience adjourned to the Fifth Avenue entrance hall at the foot of the main staircase for the unveiling of two tablets commemorative of a noble company, the Founders and Benefactors of the Museum during its first fifty years. The address of dedication, appropriately, was delivered by the Honorable Elihu Root, then the Museum's First Vice-President. The events of the day ended with a dinner at the University Club at which seventy-five rejoiced together.[13]

The galleries on that golden anniversary were festive, for they contained an exhibition "unequaled in its quality and comprehensiveness by any assembling of the fine arts in America hitherto."[14] In every department the permanent possessions were shown side by side with important loans. So thoroughgoing was the rearrangement of the collections that the Museum galleries were closed from April 26 to May 7, an almost unprecedented event in recent years. On May 7th they were

[13] A quarto volume, *The Fiftieth Anniversary Celebration, MDCCCLXX-MCMXX*, was published in 1921, to give a complete record of all the events of the golden anniversary, including the addresses and "A Brief Review of Fifty Years' Development."

[14] *Bulletin*, vol. XV (1920), p. 128.

opened for a private view for Members, who found the Museum in holiday mood from its very entrance. The Fifth Avenue hall was elaborately decorated, the design and its execution a gift from the architects McKim, Mead & White. In the Room of Recent Accessions a collection of Museum memorabilia was displayed, and in one of the classrooms a group of material to show the growth of the educational and extension work. The Gallery of Special Exhibitions held a loan exhibition of French decorative arts and sculpture. In the Egyptian Department it had proved possible to open a newly installed room of Egyptian jewelry and to display material received in the first shipment from Egypt since the war. In the Greek and Roman Department a few choice loans and a number of recent purchases were shown for the first time. Seventy-three paintings were borrowed to supplement the Museum's own paintings. In the print galleries a selection of prints served as a "short anthology of the history of the graphic arts."[15] The Departments of Arms and Armor, Decorative Arts, and Far Eastern Art were all greatly enriched by loans.

With a few exceptions the galleries remained unchanged until the end of October, a constant reminder of the golden anniversary and of the generous friendliness of the lenders. Attached to some fifty paintings during this period was an additional label reading "One of the 174 pictures first purchased by the Museum, 1871," which called to mind the courage of William T. Blodgett, who singlehanded made that first purchase, borrowing money to pay for it. Time has justified the buying of such pictures as Malle Babbe by Hals, two landscapes by Guardi, three decorative paintings by Tiepolo, and many others by members of the Dutch, Flemish, and French schools.

The celebration of the fiftieth anniversary was extended also to the pupils of the high schools in Manhattan and the Bronx, for the Trustees at Mr. de Forest's suggestion offered a prize, a framed photograph, to each high school for the best composition by one of its pupils on the topic "A Visit to the Metropolitan Museum," and an additional prize to the writer of the best among the prizewinning compositions, for his own possession.

The sixtieth anniversary of the Museum was also commemorated, but not so extensively. No special exhibition was brought together to honor the occasion, but a keepsake in the form of an almanac for 1930

[15] *Bulletin,* vol. XV (1920), p. 131.

was printed by the Museum Press and sent to all the Corporation at the beginning of the year. Views of the Museum in its various locations headed the months, while the days were marked by Museum events, past and present, and incidents in the history of other museums. Interleaved among the months were quotations on art, museums in general, or the Metropolitan Museum in particular.

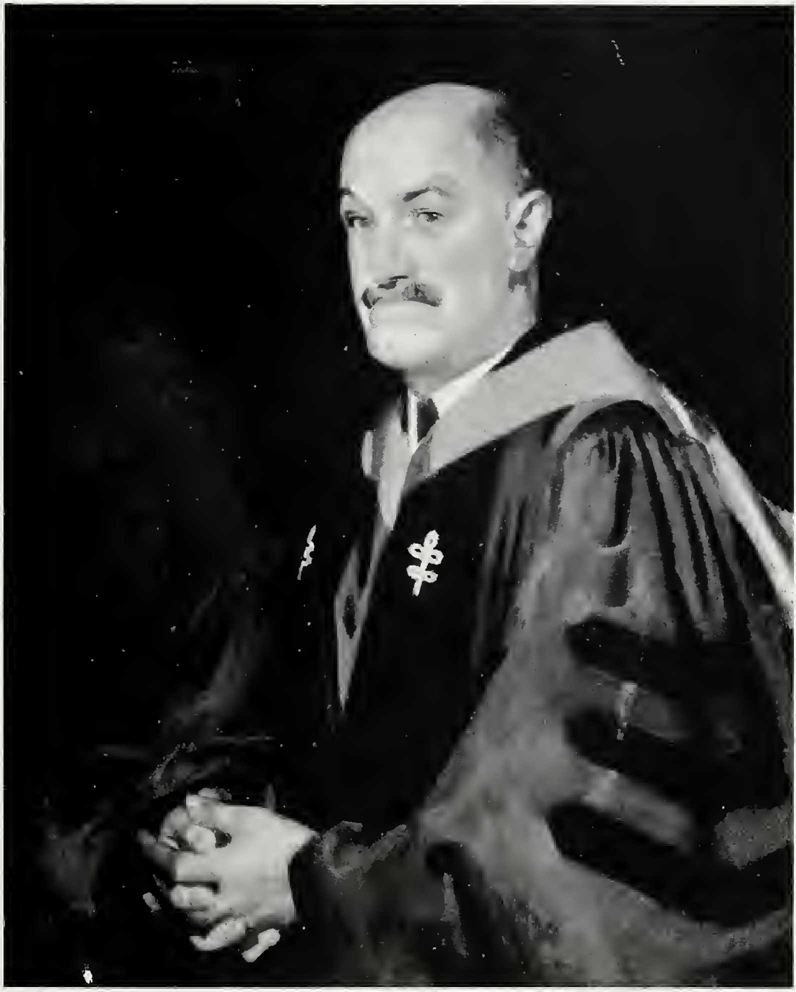
The Annual Meeting of the Corporation was adjourned from its constitutional date in January to Monday, April 14th, and then was held in the Lecture Hall with appropriate exercises. Again Robert W. de Forest presided, giving an address of reminiscence and of hope. Henry Fairfield Osborn, President of the American Museum of Natural History, presented the greetings of the sister institution, which is just one year older than the Metropolitan Museum. Again John H. Finley brought a message, this time on the future of the Museum. These addresses were printed as a supplement to the May *Bulletin* of the Museum.

Musical Events

The concept of music, drama, and the dance as having a place among the attractions offered free in an art museum is a part of twentieth-century thinking in harmony with the widening interpretation of the function of the museum in America.[16] Today the art museums that definitely plan for frequent musical programs in a setting that appeals to the eye are by no means few. Since 1918 the Metropolitan Museum has had its series of free symphony concerts as a regular feature of its service to the community; in this alliance of music with plastic and graphic arts it has thus taken its place among the pioneers, with such museums as the Art Institute of Chicago, the Toledo Museum of Art, the Minneapolis Institute of Arts, the Cleveland Museum of Art, and the Pennsylvania Academy of the Fine Arts.

Music entered the doors of the Metropolitan Museum in the

[16] Long before, from 1879 to 1895, concerts by the Germania Orchestra were given at the head of the main staircase in the Pennsylvania Academy of the Fine Arts, the surroundings adding greatly to the enjoyment of the music. There was always an admission fee, though there were no subscribers and no reserved seats. *Free* Sunday afternoon concerts did not begin in the Academy until 1917. The Charleston Museum away back in 1826 advertised that occasionally there would be a band of music as an added attraction to a scientific collection, but here again an admission fee was charged.



HERBERT E. WINLOCK, DIRECTOR OF THE MUSEUM 1932-1939
FROM A PORTRAIT BY JEAN MAC LANE

following fashion. For a number of years it had been customary to hold at least one evening reception each year for the Museum Members and their friends, on the occasion of the opening of a new wing or a new exhibition or merely at the beginning of the winter season. Frequently at these gatherings an orchestra of about fifty players under the direction of David Mannes rendered a program of music from the balcony of the Fifth Avenue hall. This led to the suggestion of giving a symphony concert for the public.

The first of these concerts was frankly experimental. A generous but anonymous donor provided two evening concerts in February 1918, primarily for soldiers and sailors stationed in or near New York but open also to the public. The following season, in January 1919, four more symphony concerts, donated by individuals, were given for the public; these were still undertaken as an interesting experiment. But when the attendance rose from 781 on the first evening to 7,066 on the sixth the Trustees determined that the success of the concerts warranted their continuance if their cost could be guaranteed. Edward Robinson put the situation as follows: "The splendid acoustic properties of our Fifth Avenue hall, the noble setting of the Museum and its contents for music of a fine character, and the nature of the popular response, all prove beyond question that the Museum has before it a new opportunity to be of service to the people of our city, in a field which legitimately belongs to it, by including music among the arts that are to be worthily represented within its walls, and by offering this to the public as freely as it does paintings, sculpture, and man's other ideal creations."[17] And four friends of the Museum agreed with his conclusion and at once furnished funds for a second series of four concerts in March. From that time to the present, free symphony concerts, generally on eight Saturday evenings, have been an unfailing part of the winter's program, looked forward to as unique pleasures by thousands of lovers of music.

The success of the concerts has been due in considerable measure to the enthusiasm and skill of the conductor, David Mannes, who brought together men from leading symphony orchestras, first fifty-two, then fifty-four, now sixty players. He enlarged his programs from short, rather popular numbers until in 1922 they attained the full dignity of symphony concerts, always including the playing of one

[17] *Bulletin*, vol. XIV (1919), p. 23.

complete symphony. He has continued to give his audiences the best in musical composition, and such selections have proved to be a response to a public craving. From 1935 on the program has often included the playing of two Stradivarius violins bequeathed to the Museum by Annie Bolton Matthews Bryant, with the expressed wish that they should be played in concerts. On January 9, 1937, the first concert of the twentieth year was marked by a special tribute to Mr. Mannes. Mayor La Guardia presented him with a scroll written by John Erskine, and Mme Olga Samaroff-Stokowski read the text of the scroll to the audience of 15,444 people. During the previous nineteen seasons Mr. Mannes had conducted in the Museum setting 146 concerts, heard by audiences totaling 1,149,498. Of such figures Lawrence Gilman, the late music critic of the *New York Herald Tribune*, asked a question that is answered in the asking, "Are they not impressive testimony to the fact that the creation of new and responsive audiences, the progressive cultivation of listeners, is possible and fruitful?"[18]

The concert notes were furnished by talks on the programs, given late the same afternoon in the Lecture Hall, from 1920 through 1924 by Frances Morris, the curator in charge of the Crosby Brown collection of musical instruments, from 1925 through 1932 by the late Thomas Whitney Surette, distinguished lecturer upon music. The Museum was open from ten in the morning until a quarter before eleven at night on concert days, and the restaurant for many years served a dinner on those evenings. As the concerts became a familiar pleasure, it was observed that more and more people remained for the final three quarters of an hour after the program to enjoy the works of art with which they had been surrounded.

Shall we let Edward Robinson, who both personally and as Director had an especial interest in the concerts, describe one of them? "The concerts commenced at eight o'clock. Two hours before that people began to assemble, by half-past seven the limited seating capacity which we were able to provide was entirely taken up, and from that time every nook and cranny from which there was the slightest possibility of hearing was occupied, not only on the two floors of the hall itself, but in all the neighboring galleries. Even the main staircase was so crowded that a passage over it was maintained with difficulty.

[18] *Bulletin*, vol. XXVII (1932), p. 114.

People were sitting on the floors—where we tried to add a little to their comfort by distributing among them the straw cushions familiar at baseball games—on pedestals, on railings, everywhere that a squatting-place offered itself, and with all this, hundreds stood patiently through the two hours that the music lasted, applauding no less enthusiastically than their more fortunate neighbors. . . . While the music was being performed, practically absolute silence prevailed, even in the remoter parts of the audience, and if perchance anyone started to talk those about him were quick to remind him what they were there for."[19] In the later years more galleries were made available for listeners by means of loud-speakers and more seating accommodations were provided, and finally the public address system given by Thomas J. Watson made every gallery a room for the audience.

So this "education in perceptive listening" has gone on season by season with no interruption, and, more noteworthy, the cost of the music has invariably been given by interested friends, as the Trustees have no funds available for such a purpose. In 1919 John D. Rockefeller, Jr., made his first contribution toward the music, the cost of two concerts, and the following year he assumed the responsibility for a series of four in January, as he did for many years afterward, either in his own name or as The Davison Fund, founded by him. In 1923 the newly established Juilliard Musical Foundation made its initial gift to these concerts as being "just such work as Mr. Juilliard had in mind when he made provision for aid for good music for the public without cost to the public," and scarcely a year has passed without the music of at least one concert being provided by this foundation. Two successive years, 1931 and 1932, Clarence H. Mackay contributed one series of four concerts. Year after year other individuals have generously donated the remaining concerts. While private generosity has not the assurance of income that an endowment fund is supposed to have, the quick response to the appeals from the Museum over so long a period has been most encouraging.

For many years the Museum has had a unique asset in its musical activities—the musical instruments in the Crosby Brown collection, today one of the greatest collections in the world and by far the richest in the Western Hemisphere. This Mrs. John Crosby Brown presented in 1889 and augmented in succeeding years for almost a quarter of a

[19] *Bulletin*, vol. XIV (1919), p. 23.

century.[20] For students it provides a complete series from the primitive types of the savage to the highly developed instruments of the modern orchestra; in it Europe, Asia, Africa, the South Seas, and the Americas are fully represented. To take charge of this large collection Frances Morris came to the Museum in 1896; she worked in close collaboration with Mrs. Brown in its exhibition and cataloguing, their aim being to make it of the greatest value to the student of the history of music. A quotation from the General Introduction to the catalogue of the European section, signed with Mrs. Brown's initials, is significant in this connection. She wrote: "In a collection designed for exhibition, as must be the case in a Museum of Art, the freedom possible under other conditions is impossible. It would, however, greatly add to the value of the collection if it were possible at some later date to gather about the instruments designed for exhibition a second group, which could be used solely for study and experimentation."[21]

The possession of this remarkable collection, now containing nearly 4,000 items, naturally suggested its use and the occasional playing of programs upon instruments associated with earlier days. In the program lectures of Miss Morris and Professor Surette preceding the symphony concerts, musical instruments were often brought to the Lecture Hall for minute inspection. For ten years (1922-1931) the series of Sunday lectures by guest speakers was interrupted at Christmas for a recital in appropriate holiday mood—twice by Wanda Landowska, once by Lewis Richards on the harpsichord, once by Arthur Whiting on harpsichord and clavichord, five times by Thaddeus Rich and Anton Torello on viole d'amour and contrabass, and once chamber music by the Stradivarius Quartet. In 1926 and 1927 the boys and girls coming to the series of story hours given by Anna Curtis Chandler enjoyed an innovation, a group of musical stories by Douglas Moore in which the children participated by recognizing musical themes and singing them. Such an innovation the proximity of the Crosby Brown collection made reasonable.

These musical events have generally been extra dividends, so to

[20] Exhibited with the Crosby Brown collection has always been a valuable group of forty-four musical instruments, largely European but including a few from Asia, Africa, and the United States, which were the gift of Joseph W. Drexel in 1885 to 1887. These are labeled as Mr. Drexel's gift.

[21] *Catalogue of the Crosby Brown Collection of Musical Instruments of All Nations. I. Europe*, New York, 1902, p. xvii.

speak, for the interested public, but on several occasions concerts have been given for limited groups. In 1939, at the time of the International Congress of the American Musicological Society two concerts open to Museum Members formed a part of the program, one of eighteenth-century chamber music played by Ralph Kirkpatrick, with assisting artists (on this occasion the famous Cristofori piano, the earliest pianoforte known, was used), the other a concert of mediaeval music at The Cloisters,[22] with Yves Tinayre as soloist and a selected choir from the Pius X School of Liturgical Music. In January 1941 the Metropolitan Opera Guild and the Museum collaborated for the benefit of their members in a lecture recital of Gluck's *Alceste* in the Roman Court, with Stanley Chapple talking upon the background of the opera and Marjorie Lawrence singing an aria from it.

It is plain to see that programs recognizing the place of music in the Museum have been given more frequently in recent years. In 1941, for example, Emanuel Winternitz gave a course on the fundamentals of aesthetics under the title "Images and Imagination," analyzing the basic principles alike of creation and of appreciation and stressing their different application in music and the plastic arts. Combined with the course was an educational exhibition in the 83rd Street foyer.

Though the year 1942 is out of bounds for this book, the temptation merely to hint at subsequent musical events in the Museum is too strong to resist. Dr. Winternitz, becoming Keeper of the Crosby Brown collection, made a thorough study of it and planned a reorganization—systematic repair, new methods of preservation, and a dynamic exhibition of the instruments to bring out their educational values. At last a large part of the European section was rearranged in rooms of the Pierpont Morgan Wing and there immediately followed for the Members of the Museum concerts by Adolf Busch and his Chamber Players of rarely given, little known master works of earlier centuries, lectures analyzing the music, and demonstrations of it on the piano and on old instruments in the collection, thus "reviving the music of the past as adequately and as reverently as we moderns can."[23] In all these activities, and many more, the collection has been coming into a new era of usefulness such as the donor dreamt of wistfully.

[22] For other musical activities at The Cloisters see p. 223.

[23] Quoted from the program of April 15, 1944.

VII. THE EXPOSITION OR INTERPRETATION OF THE COLLECTIONS

As soon as an art museum is well established, its primary task in relation to its community is to make its collections known, to have them understood, appreciated, used. A suitable building, valuable objects to exhibit, adequate installation, varied and stimulating temporary exhibits and other attractions are the first steps. Given all these, the museum staff must go on to the exposition or interpretation of the collections, becoming expert students of human nature and generous, sympathetic teachers, if the galleries are to reveal their full meaning, to some at least, if not to all. American museums as a group have taken great strides toward this end; they have become alive, articulate, through the development of an active program to quicken the consciousness of the value of art to every person, a progressive enjoyment and appreciation of the treasures they possess. This effort to serve the people of the city is a bounden duty for those museums that receive appropriations from city governments; for all live museums it is equally necessary to the fulfillment of their purpose.

The ways in which this active program has been carried on over the country are legion, varying with the local interests of the citizens—commercial, social, educational—and with the versatility of the museum staff in adapting themselves to an individual situation. But perhaps every method and device may be comprised under three broad categories, which may be called the printed word; the printed picture, including the motion picture; and the spoken word, including the radio talk and the televised program.

The Printed Word

In the Metropolitan Museum printing has been used extensively. Even as early as 1872, the year when the first purchase of paintings by the Museum was exhibited in the Dodworth Building, its first temporary home, the institution, then scarcely two years old, issued a Museum catalogue, a forerunner of a long line of catalogues, guides, and handbooks that have appeared at intervals ever since. The early publications bear witness to the ability and devotion of the first

Trustees, who in this work took the places of a paid staff—such men as Robert Hoe, who set the style long followed for the *Annual Reports* and the catalogues, and William Loring Andrews. In their scope and character they clearly suggest as their models the British Museum publications or those of the Victoria and Albert Museum. The seriousness with which the Trustees aimed to cover all departments of the Museum by the printed word is amply shown by statements in their *Annual Reports*. Today all these publications may be found in the Museum Library, but none that appeared before 1905 have survived as active items listed in the latest printed price list of the Museum publications.

The most advanced step in the use of the printed word in the Museum was the establishment of the Museum Press in 1908 under the direction of Henry W. Kent, then Assistant Secretary; this was an innovation in art museum management, but an innovation that has justified itself as an economy and has brought prestige to the institution—the press of the American Museum of Natural History was established in 1903, that of the New York Public Library in 1910. Its immediate purpose, to print labels to accompany all the objects in the galleries, was performed, but in addition there issued from its presses a constantly swelling stream of other printed matter: posters, broadsides, announcements, invitations, resolutions, leaflets, and pamphlets, besides all the stationery, forms, and blanks required for use in the Museum offices and shops, everything, in short, except books and periodicals—a volume of printing that would have been much more expensive, perhaps absolutely prohibitive in cost, if purchased from a commercial printer.

Beginning with the indefinite "loan"—in reality a gift, as time has proved—of a historic hand press from the well-known typographer Walter Gilliss,[1] the mechanical equipment of the Museum Press now includes five presses, among them a Miehle horizontal and a Miehle vertical press; an intertype composing machine; a monotype casting machine; a drill press; and cutting, folding, and stitching machines. Starting with a purchase of two fonts of French Oldstyle type, the Press now possesses a distinguished assortment of type faces, including

[1] This press, no longer used, in 1942 was presented to the Grolier Club, a suitable home for a souvenir of a distinguished printer, himself the secretary of the club for many years.

Cadmus, Caslon, Cloister, Cochin, Garamond, the Centaur type designed by Bruce Rogers,[2] which has been used principally for resolutions, the Arrighi type designed by Frederic Warde,[2] the Albertus type designed by Berthold Wolpe, so perfectly in the spirit of mediaeval art that it is just right for use at The Cloisters, a Greek font designed by Willy Wiegand, and a font of Egyptian hieroglyphs cut under the direction of Alan H. Gardiner from copies of Eighteenth Dynasty originals drawn by Mr. and Mrs. Norman de Garis Davies of the Museum's Egyptian Expedition.

With this series of types the Museum Press, through 1940 under Mr. Kent's direction, tackled the problems of producing well-designed and appropriate Museum printing; the principles upon which its work was based were two: that printing is an art governed by the same laws of design as other forms of art and that an art museum is an institution divided against itself unless its printing displays good taste, knowledge of typography, and care in every detail of composition and presswork. In 1938 the printing of the Museum, both that done by the Museum Press and that by outside firms for the Museum, was given the unique honor of an exhibition in the Pierpont Morgan Library, and upon the conclusion of the month during which it was there shown it was sent on circuit through the country under the auspices of the American Institute of Graphic Arts.

It was early decided that to print every Museum publication in the building would entail an uneconomical enlargement of the Museum Press in space, equipment, and personnel. Therefore the Museum called upon commercial presses of known excellence for the printing of its monthly periodical, the *Bulletin of The Metropolitan Museum of Art*, its many illustrated handbooks and catalogues, its quartos and folios—its real books, in short.[3] The skill in the arts of the book of such men as Fred Anthoensen, Joseph Blumenthal, Thomas M.

[2] In 1914 the Museum purchased the designs for the Centaur type and obtained the sole right to the use of the capital letters. Of the Arrighi type the Museum possesses the only complete font in the United States and the matrices cut by Plumet, a punch-cutter for Didot.

[3] For record we list here some of the presses whose names appear on the certificate pages of Museum books: William Bradford, De Vinne, Gilliss, George Grady, Harbor, Marchbanks, Merrymount, Plandome, Plantin, Riverside, William E. Rudge, Scribner, Southworth, Southworth-Anthoensen, Spiral, Yale University, and Cambridge and Oxford universities.

Cleland, W. A. Dwiggins, Edward B. Edwards, Bruce Rogers, Carl Purington Rollins, Rudolph Ruzicka, David Silve, Daniel Berkeley Updike, and Frederic Warde has also been requisitioned for Museum books.

All so far written about the Museum publications has concerned only their physical characteristics: the exactness, appropriateness, and beauty that have been consistently sought in their manner of presentation, whatever their message. Let us turn for a moment to analyze the contents and purpose of the books the Museum has published. Not far from two hundred book titles, volumes large and small, were issued in the period we are chronicling. More than half of these were prepared in the first instance for the use of the visitor in the gallery, though many of them furnish interesting reading by themselves and some have been used as college textbooks. They are usually either guides to the collections as a whole, handbooks or catalogues of some individual collections, books of pictures of a few related objects introduced by a brief explanatory text (following a model set by the Victoria and Albert Museum), or books printed to accompany special exhibitions. Of this last group the primary purpose has been accomplished with the closing of each special exhibition, but inasmuch as the plan frequently adopted in recent years has been the publishing of a readable handbook rather than a mere succession of catalogue entries, the volumes have a considerable permanent value as brief introductions to their subjects.

The program of a complete and thorough cataloguing of all the collections on view, which the Trustees set themselves many years ago, has not yet been fulfilled for several obvious reasons; it is still a goal that keeps receding as it is sighted. When, however, no book is yet available on a desired subject, the visitor may have recourse to articles in the *Bulletin* of the Museum in the art reference library of the Museum.

This periodical, issued first as a quarterly in November 1905, but changed to a bimonthly with the second number, then to a monthly, was regarded as a "ready means of communication" between the Trustees and the staff on the one hand and the Members of the Museum on the other. The initial statement of its purpose in Robert W. de Forest's words is worth quoting:

"The scope of the *Bulletin* is an humble one. It is not intended to be a rival of any existing art publication. It will not consciously trespass on the sphere of any art critic. It simply aims to be a ready means of communication between the officers and staff of the Metropolitan Museum of Art and its members, using that term in its largest sense to include not only the corporate membership of the Museum, but all the citizens of New York, who though not corporate members are interested in art and who are, therefore, interested in its welfare.

"To stimulate that interest by making the Museum better known to the people of our city, by showing them what the Museum can do for them, and what they, on their side, can do for the Museum, is one important purpose of this *Bulletin*."[4]

In its function as a recorder of Museum news, the *Bulletin* has described current accessions, loans, and exhibitions. The volumes have been provided with complete classified indexes for ready reference. Twenty-three pamphlets, issued as supplements to the *Bulletin*, have recorded in an illuminating way the excavations of the Egyptian and Iranian expeditions, and other supplements have appeared from time to time as occasion has required. Such are the pamphlets on the Michael Friedsam collection and the Theodore M. Davis bequest.

The general character and typographic style of this monthly publication reappeared in many bulletins issued by other museums over the country. It was set in French Oldstyle type, according to a model designed by Walter Gilliss, whose knowledge, taste, and devotion to detail contributed greatly to the setting of the style for Museum publications. Improved in several small matters over the years, it retained its recognizable copyright, as it were, expressive of its individuality.

For the juvenile visitors to the Museum a special periodical, *The Children's Bulletin*, was published as a quarterly from 1917 to 1935, then discontinued, not because it did not have its loyal friends, its readers and subscribers, but solely because the cost of production greatly outran the immediate and probable future returns. Each of its forty-eight issues told a story from mythology, folklore, or history or an imaginary tale, true in spirit and accurate in background, that could be illustrated by Museum objects of historic and artistic importance. Always the aim was to provide an alluring vista into the past, to arouse the interest and stimulate the imagination, to make

[4] *Bulletin*, vol. I (1905), p. I.

the Museum galleries live. In the later volumes the illustrations were reproduced in line from drawings by Elizabeth Shippen Green Elliott or Dorothy Sturgis Harding, the cover was printed in color, and the typography selected especially to appeal to youthful readers.

The year the Children's Bulletin was discontinued another less ambitious but very useful publication was begun, a series of School Notebook Sheets. These consisted of large pages of halftone reproductions accompanied by extensive descriptions under each illustration, and were designed to be cut up and pasted into notebooks by classes studying history, geography, literature, and so forth or by progressive school units on transportation, shelter, and other phases of daily life. A continuing series for this purpose has been issued ever since.

While the most immediate obligation of an art museum in its publication program is to interpret its collections to the general public, adults and children, it has an obligation no less obvious to publish the scholarly research of its professional staff for the benefit of other museums, collectors, connoisseurs, specialists in art and archaeology, and serious students in the field. The Metropolitan Museum has recognized this obligation and has published some seventy titles for such readers, volumes that may justly be referred to as scientific publications. To this group belong the publications on Egyptian archaeology, now a library of over thirty quarto and folio volumes, some embodying the outstanding results of the Museum's Egyptian Expedition and some containing thorough studies of other important material in the Museum galleries. Five of the folios comprise the Robb de Peyster Tytus Memorial Series, published through a fund given for the purpose by Mrs. Edward J. Tytus in memory of her son, who conducted excavations in Egypt, principally on the site of the palace of Amen-ḥotpe III at Thebes. This valuable memorial gives a written record by Norman de Garis Davies of the most representative of the rock-cut tombs of Thebes and reproduces the painted scenes upon their walls in line drawings, photogravure, and color. For the student of art in various fields were published in conjunction with Charles Scribner's Sons or the Yale University Press the series of "scholarly lectures," as they were termed, given in the Lecture Hall, one volume on *Domestic Architecture of the American Colonies and of the Early Republic* by Fiske Kimball, another on *The Analysis of Art* by De Witt

H. Parker, the third on *The Crosses and Culture of Ireland* by A. Kingsley Porter. Gisela M. A. Richter, Curator of Greek and Roman Art, taking the Museum collections as a starting point for a comprehensive discussion, has written several volumes that the Museum has published, for example *The Sculpture and Sculptors of the Greeks*. As the only guide to Muhammadan art in the English language, *A Handbook of Muhammadan Art* by M. S. Dimand, Curator of Near Eastern Art, is an exceptionally valuable contribution to students and collectors. The *Catalogue of Italian, Spanish, and Byzantine Paintings* by Harry B. Wehle, Curator of Paintings, issued in 1940, forms the first section of a complete catalogue of the collection of paintings that will include full departmental research upon each painting. At least three more volumes will be required to finish the task.

In 1921 the Museum took another step toward interpreting its collections to "the world of scholarship" in its announcement of a new series, called *The Papers of The Metropolitan Museum of Art*, to appear from time to time in separate parts. These were to be a vehicle for the results of research on the part of the Museum staff. Two such *Papers* were published, but in 1928 it was determined instead of separate monographs to issue a semiannual publication with a number of articles, corresponding generally to the yearbooks of several European museums. This was to be known as *Metropolitan Museum Studies*, its contents to be sufficiently varied to interest students and collectors in many fields of art, its authors to be both members of the staff and invited scholars. Five volumes appeared, each of its ten issues greeted by critics as an art journal of distinction, making a real contribution to the literature of the subject; then perhaps, as Mr. Winlock expressed it, "its very breadth and catholicity" defeated its purpose since few readers are "seriously interested at one and the same time in subjects as far apart as the ancient East and modern decoration." Furthermore, it proved impracticable to publish "articles on all the Museum's different collections in accordance with a fixed schedule."[5] For these reasons the *Studies* was regretfully discontinued in 1936, though reprints of a number of the articles are still for sale. The Museum resumed the plan of issuing its *Papers* as separate monographs whenever they are ready for publication. In all there have appeared ten *Papers* on such divergent themes as *Glazed Tiles from a Palace of*

[5] *Bulletin*, vol. XXXI (1936), p. 154.

Ramesses II at Ḳantīr by William C. Hayes and *On the Rationalization of Sight, with an Examination of Three Renaissance Texts on Perspective* by William M. Ivins, Jr.

Still another small group of Museum publications deals with equipment, government, history, and practice in the Metropolitan Museum, treating problems that are universal in the experience of museum staffs and officials. These include *How Museums Can Most Wisely Dispose of Surplus Material* by Robert W. de Forest, *Some Business Methods Used in the Museum* by Henry W. Kent, *Museums and the Industrial World* by Richard F. Bach, *The Restoration of Ancient Bronzes and Other Alloys* by Colin G. Fink and Charles H. Eldridge, and *Ultra-violet Rays and Their Use in the Examination of Works of Art* by James J. Rorimer. Such themes have been discussed largely for the museum world.

Such in brief is the part that print plays in the exposition by the Museum of its collections and its activities. For all these publications from label to folio the Museum is immediately responsible. There is, however, a considerable volume of printing about the Museum in which the Museum itself is only indirectly concerned. Many columns are written every year on Museum activities by reporters, free-lance writers, feature writers, art critics, and editors in the daily press, the trade and class papers, and weekly and monthly magazines. The importance of these as publicity carries with it the obligation on the part of the Museum to co-operate with the press in every feasible way.

As a rule the Museum has engaged no outside publicity agent to write sheets of "flimsy" and distribute them broadcast to newspaper and magazine editors; instead its method for many years was to maintain a friendly relation with those who write for the press and to give them every facility to obtain news through its publications, its photographs, and the interested assistance of its publicity staff. At least once a month, at the time of the issuing of the *Bulletin*, the representatives of the press and free-lance writers were invited to a press view with the Director of the Museum and other members of the staff. Typically this meeting was divided into three parts: a round-table conference in which advance copies of the current *Bulletin* were distributed and the Director emphasized the most important news of the month; a trip around the Museum—to the Room of Recent Accessions, special exhibition galleries, and newly arranged rooms—when the curators pointed out significant features of the objects placed on exhibition or answered questions upon them; and adjournment to the tearoom, where over tea and cigarettes informal conversation, perhaps the most helpful part of the plan, was engaged in and photographs distributed. With slight modifications this remained the procedure from 1906 until 1940, when the sending of releases prepared by the Museum's publicity staff superseded it or, better, supplemented a changed type of press view. When we consider the complexity of the task of the art critic today, the multiplicity of the engagements thrust upon him, it is evident that the press view as originally planned, which in a more leisurely time served its purpose well, is not sufficiently streamlined. An afternoon before an exhibition opens to the public is now designated as the time of special privilege when the press may see it privately, but no general meeting is held; rather each writer, already in possession of a release, comes at his convenience and is received individually, obtains photographs and any other material, and goes his way.

Never, however, have stated visits been the only contacts between the Museum and the press. By letter, by telephone, and by personal interview the publicity staff has been constantly extending Museum hospitality, answering questions and providing published text and illustrations, *Weekly Calendars of Events, Lecture Programs,* and other pamphlets of information, as well as releases. The printed *Calendar of Events* has been sent to hundreds of newspaper offices, schools, libraries, clubs, hotels, and so forth, either for publication or for posting. To weekly and monthly magazines a mimeographed list of special exhibitions for the coming month or months has also been mailed regularly.

The Printed Picture

A second way of fostering a familiarity with the collections of a museum is through the use of the camera and various photomechanical processes to make reproductions of its chief treasures—photographs, lantern slides, process prints, color reproductions, and, by extension, motion pictures. Scarcely any American museum has failed to provide post cards, at least of its building or its most important objects, for visitors to carry away with them as souvenirs or aids to memory; a number of museums have their own photographic studios and are equipped to make photographs in various sizes for museum use or sale.

The Photograph Department of the Metropolitan Museum was not established until 1906, though the Museum had already in its employ a Museum photographer; the sale of Museum photographs was one of the services at its newly installed Information Desk. Ever since, the Museum photographer has made a negative of each new accession except prints and casts. The photographs are used for identification and for record in accessioning and cataloguing the collections, for the illustrations in the *Bulletin* and other publications, frequently for lantern slides, and for sale as post cards and as prints in various sizes. The number of negatives approximated the astonishing total of over 360,000 at the end of 1941. The Photograph Department can also provide both enlargements and reductions from the negatives. In 1926 a photostat machine was added to the equipment, and prints in this rapid and comparatively inexpensive process, especially advantageous for engravings, manuscripts, or pages from a book, can be made for Museum use or for sale.

The making of lantern slides was an important part of the work of the Photograph Department from 1910. The important acquisitions were immediately designated for lantern slide reproduction, to be used in Museum lectures, for rental or lending, and, on order, for sale, in the recognition of their great value as visual aids. With lantern slides in black and white, and more recently in kodachrome, lectures on art and archaeology became at once a new experience, more interesting and vastly more intelligible to the average listener.

In 1930 a press for the printing of the gelatine plates known as collotypes was purchased, and the making of collotypes was added to the reproductive work of the Museum. The collotypes were used for the making of prints to be sold as Christmas gifts; for plates in *Metropolitan Museum Studies;* for the series called *Picture Books,* consisting of a group of illustrations and a brief introduction, of which there are now some threescore; most difficult of all, for the illustrations in several quartos, for example, facsimile reproductions of Goya's drawings in a Museum *Paper, Fifty Drawings by Francisco Goya,* and views of the monuments at The Cloisters both before and after their acquisition by the Museum for a volume entitled *Mediaeval Monuments at The Cloisters As They Were and As They Are.* In short, the venture was continued long enough to prove its practicability and to establish the fact that an art museum can make collotypes that stand up well in comparison with the commercial output.

For many years the Museum sold on commission large photographs and colored reproductions of its paintings made by various outside firms. In 1927 it began its own program of color reproduction, its aim to make available at a reasonable price the most truthful reproductions in color that could be obtained, for the training of the eye and the satisfaction of the color sense, and to publish minor arts as well as paintings, since very few reproductions of these had been procurable in any form. Besides paintings the subjects chosen included textiles, ceramics, and miniatures. First, it was determined to sell colored post cards of its own selection, made upon its order by Emery Walker and by Max Jaffé by color collotype, the process judged to give the most exact reproduction of the colors of the original. The following year the program was extended by the making of eight portfolios of larger color prints (about 8 by 10 inches in size) by the same process. A few years later it was still further extended to provide twenty large color collotypes, approximately 14 by 18 inches in size, suitable for wall decorations. With this step the Museum might be said to have completed the cycle of the exposition of its collections by reproductions, large and small, in black and white and in color.

That the Museum should become a favorite place for obtaining Christmas gifts that are pleasant reminders of Museum visits was a natural consequence of its large offering of reproductions. Providing satisfactory answers to the vexatious problem of Christmas shoppers has thus become a regular part of the year's program, planned well in advance. To this program belonged the Museum Calendars, a distinctive series begun in 1922, generally consisting of reproductions of twelve paintings with a decorative cover designed by such artists as T. M. Cleland, W. A. Dwiggins, and Willi Harwerth.

Motion Pictures

Motion pictures that illustrate the objects in museum galleries or dramatize the techniques employed in their making or the civilizations in which they were created may be considered as an extension of the program of reproducing the best things in the collections. The aim in showing them in an art museum is partly entertainment, of course, but even more it is familiarity with the collections and understanding of them through pictures that pass before the eye.

The period with which we are dealing, as we all know, witnessed great advances in the art of the motion picture. In it came also the rise of an interest in educational films, an impulse to use this new vehicle for teaching as well as for recreation. A number of companies were organized for this purpose, few of which have survived until today. Meantime several commercial producers realized that the Metropolitan Museum could provide a ready-made background for the action of indoor scenes laid in earlier times, and a few such motion pictures were made by them in the Museum galleries. At the same time other museums, notably Toledo and Cleveland, were already renting motion pictures from various companies and showing them as a part of their educational activities.

All of these developments suggested to some of the officials, especially George D. Pratt, who became the Chairman of the Trustees' Committee on Cinema, and Mr. Kent, that the time was ripe for the Museum to become a producer, adding its own cinema films to its educational equipment or renting them to art museums, schools, societies, and clubs, in this way increasing the knowledge of the Museum collections beyond its walls. So the Museum embarked on this uncharted course. An expert in motion-picture photography was secured to direct the taking of the films. A motion-picture camera, provided by Edward S. Harkness, was carried to Egypt, where an experienced operator filmed some of the most striking monuments from different angles; a number of the manners and customs of the modern Egyptians were also caught by the camera and placed beside ancient pictures of the same tasks as performed in Egypt three thousand years ago; and the actual excavations of the Museum's Egyptian Expedition were recorded on the films. At home, meantime, the collection of arms and armor was used to make the days of chivalry real or to develop the main steps in the history of firearms. Several films were made to give vivid demonstrations of techniques in the arts joined by a slender thread of story. A small fireproof building was erected near the Lecture Hall for the storing of these films and the necessary cutting and other work upon them. At last in 1923 the first motion pictures were ready for the critical comment of the Trustees at a preview. Two years later five of the Museum films with others of similar character produced elsewhere were shown for the first time to the Members of the Museum. These included one—Vasantasena, a story based upon Near Eastern miniatures—that is interesting in its history, for it was designed, acted, and produced by the students of Pratt Institute and a copy of the film was presented to the Museum. In the year 1925 also a welcome loan for ninety-nine years of a set of the Chronicles of America Photoplays, produced by the Yale University Press as visual reminders of episodes in American history, added fifteen films and formed a valuable accompaniment to the collections in the newly opened American Wing, for wherever possible all details of action, costume, and accessories had been made authentic by documentation. The Museum copy of the Chronicles of America was specifically designated at first for the free use of the public schools of Manhattan and the Bronx; later the schools of Brooklyn and Queens were included. Several years afterward two sets of 16 millimeter film were provided as more useful for lending than the original 35 millimeter film; this, however, was suitable for use in the Lecture Hall and therefore was retained.

Each year until 1935 the library of films produced or distributed by the Museum grew until it reached some thirty different films, all silent pictures. But by this time sound films had superseded silent pictures. Meantime also the motion-picture industry had grown by leaps and bounds, and it was spending such fabulous sums in producing pictures that the cost of making a modern movie as a side line became prohibitive. Besides, instructive films were increasingly available from commercial companies. It was decided, therefore, that as the Museum had already made its contribution to the educational resources in motion pictures at a time when such a demonstration was needed, it should cease producing films though it still regarded their use as a valuable part of visual education.

Ever since 1926, when the first public showing of Museum films was scheduled, motion pictures have had an established place in the weekly program at the Museum; in 1939, for instance, 157 showings were recorded. There were in that year also 1,187 borrowers using 2,929 reels. From the outset the public schools of the City of New York were granted the use of all films without charge, and in 1941 this free privilege was extended to any educational institution in New York City that is of a non-profit character and enjoys tax exemption.

The Spoken Word

The third way in which the explanation or interpretation of museum collections has been carried on during the twentieth century is by the spoken word—lectures, gallery talks, conversations, all illumining the works of art. The past generation has witnessed a remarkable development in America in this phase of museum work, what for lack of a better term has been called educational work. In 1913 Paul M. Rea, then Secretary of the American Association of Museums, in an article published by the United States Bureau of Education wrote: "Until recently these museums [art museums] have been content to exhibit objects of art in as harmonious settings as possible. It was assumed that the significance of these objects would be evident to the visitor in proportion to his degree of artistic perception. The function of the museum was not conceived to include the education of the artistic sense of the visitor. Today art museums are endeavoring to diffuse information about art and to develop appreciation of art in the general public."[6]

To perform this service a new group of museum workers found a place on the staff. Known as docents, museum instructors, or staff lecturers, they devoted themselves to talking about the collections, explaining, interpreting, illuminating, giving the clue to an understanding and enjoyment of the objects to those who desired such assistance. It would be a mistake, of course, to imply that the only work of this sort has been done by museum instructors. Broadly speaking, every activity in a museum is educational; and even if we consider the spoken word only, it is obvious that museum curators should always be ready to meet students in their fields who seek information or advice. Many an informal conversation is really educational work. At the Metropolitan Museum since 1932 each curatorial department has conducted so-called clinical hours twice a week for the convenience of those who wish to bring their possessions for a verbal opinion as to their period, school, artist, technique, and so forth. No written opinions can be given and no statements of monetary value, for this service is intended as a friendly act, not as an appraisal or even as the giving of information for the possible sale of the object. The members of the educational department, however, are peculiarly the persons assigned to the exposition of the collections.

[6] *Bulletin*, vol. IX (1914), p. 188.

As background for the present-day use of the spoken word at the Metropolitan Museum we may recall that less than a fortnight after the first Museum exhibition was opened in 1872 in the Dodworth Building the first lecture was delivered, followed a month later by a second lecture. Thus early the recognition of responsibility for interpreting collections of art was expressed. In the last decade of the nineteenth century Columbia University and the Museum co-operated in giving courses of public lectures on art Saturday mornings at the Museum, Columbia providing the lecturers, the Museum the lecture room and equipment required. It was not until this century, however, that the first steps toward an active daily program of exposition were taken.

In January 1905 the Executive Committee of the Trustees adopted a resolution which stated a sympathetic attitude toward public school teachers and pupils. It read:

"Whereas: The Trustees of The Metropolitan Museum of Art desire to extend the educational opportunities of the Museum so far as practicable to the teachers and scholars of the public schools of the City,

"Resolved: That the Board of Education be notified of the willingness of the Trustees to issue on application to any teacher in the public schools, under such regulations as the Board of Education may prescribe, a ticket entitling such teacher to free admittance to the Museum at all times when the Museum is open to the public, including paydays, either alone or accompanied by not more than six public school scholars for whose conduct such teacher will be willing to become responsible." By these words the Museum offered its hospitality to teachers in the public schools, though in rather guarded terms it seems to us now.

In 1907 the Museum began a more personal service with the appointment of Henry W. Kent as its first Supervisor of Museum Instruction; the following year the first Museum instructor, Mrs. Lucy O. Perkins, was added to the staff to devote her entire time to helping visitors to see with understanding and pleasure. The same year in August the Museum participated in the Third International Art Congress for the Development of Drawing and Art Teaching, held in London, and in this congress at Mr. Kent's suggestion occurred the first session, apparently, in any convention on the co-operation of public museums with public schools. Mr. Kent introduced the discussion, and Mr. de Forest, Roger Fry (then European Correspondent and Adviser to the Department of Paintings after his brief conduct of the department as curator), and Mrs. Perkins were present from the Museum, as well as two people who were to become instructors, Edith R. Abbot and Agnes L. Roesler (later Mrs. Vaughan). The outstanding advocate of co-operation between museums and schools in Europe, Dr. Alfred Lichtwark, Director of the Kunsthalle of Hamburg, was also present. The meeting adopted a resolution strongly recommending that "authorities of schools . . . should come into consultation with museum authorities . . . to make the art collections thoroughly available and of the utmost service to teacher and pupil." Lord Sudeley was present at this session and from his interest then aroused and from his pioneer work in securing the passage of a bill through Parliament was developed the whole system of guide-lecturers in vogue in the Victoria and Albert Museum and other museums in England.

By 1912 the President of the Museum had appointed a Committee on Educational Work. To this group of Trustees, for many years under the helpful chairmanship of Dr. Henry S. Pritchett, the Supervisor of Museum Instruction submitted for consideration and approval all plans and proposals for meeting the varied needs of different classes of Museum visitors. In this way the committee became a real factor in the development of all the activities grouped under the head of educational work.

For the next few years every call for friendly guidance through the galleries of the Museum for the Members and the public and for talks for teachers and students was met, so far as possible, by one instructor, but the opportunities for this service grew steadily and requests had to be refused for lack of time; by 1915 two new members of the staff—Mrs. Agnes L. Vaughan and Edith R. Abbot—were detailed to this task and from that day forward the history has been one of increased demands met by a growing staff of instructors.

As the work increased, the facilities for carrying it on were necessarily increased also. By 1913 for the first time the Museum had both a lecture hall seating nearly five hundred people and two classrooms which, when thrown together, accommodated three hundred. Among the first lectures given in the new Lecture Hall was a series of four in 1912 especially for teachers; in these distinguished educators—G. Stanley Hall, Kenyon Cox, Stockton Axson, and Oliver S. Tonks—took up in succession the use of museum collections in the teaching of history, art, English, and the classics; the lectures were later published under the title *Art Museums and Schools*. Thirteen years later a series of six lectures on The Analysis of Art given by DeWitt H. Parker, Professor of Philosophy at the University of Michigan, offered to teachers and others an exceptional opportunity to consider some of the philosophical and psychological principles underlying beauty in art, with illustrations from the Museum collections. These also were later published.

To discover the pattern of the educational work in those early years we might take 1915 as an example, inasmuch as the employment of two instructors for the first time permitted the extension of the service along the general channels it was to follow for many years. The year 1915 is an interesting one to expand for another reason: then came the first meeting of museum instructors in America, when the Metropolitan Museum invited this class of museum workers over the eastern part of the United States to come together for a two-day conference on their common aims and problems, and thirty-eight persons attended, representing museums in Boston, Brooklyn, Chicago, Detroit, Elmira, Indianapolis, Newark, New York City, Philadelphia, Southampton (Long Island), and Worcester, as well as colleges, universities, and other educational bodies. At this conference a committee was appointed to take steps for the formation of a permanent association, thus initiating a movement for the dignifying, systematizing, and standardizing of the work of instructors in museums. The association was never formed, however, since the American Association of Museums provided for the instructors a special group session at each of its conventions to discuss professional techniques and procedures.

In this significant year the Metropolitan Museum, in addition to guiding visitors in the galleries by appointment, gave courses in lecture hall or classrooms to eight groups: Members; children of Members; teachers; students in art schools; students of history in the City high schools; salespeople, buyers, and designers; the blind; and the deaf and deafened who read the lips. The following pages trace the progress of the work with each group until the present.

For Members personal guidance in the galleries came first chronologically, that this justly privileged group might have an intimate knowledge of the collections they help to maintain; invariably, however, guidance was supplemented after 1915 by courses of lectures or gallery talks, either short series of talks on one period or class of art or longer courses such as the outline of the history of painting from pictures in the Museum galleries, thirty lectures given in 1922 by the Senior Instructor, Miss Abbot. So long as Mondays and Fridays were paydays, they were reserved for courses open to Members only. Study hours for Members, emphasizing the principles of good design and color as exemplified in the Museum collections and in merchandise procurable in the shops, were also conducted.

The children of Members were not forgotten. Five "lectures," or more properly story hours, were given in 1915 as an experiment in interesting youthful visitors; the leaders in these unfamiliar paths were Mrs. Herbert Adams, Margaret Sawtelle of the Worcester Art Museum, Edith R. Abbot, Gisela M. A. Richter, and Agnes L. Vaughan. The next year the two instructors gave a similar series, called illustrated lectures; the following year three pioneers in museum work with children—Mrs. Laura W. L. Scales of the Museum of Fine Arts, Boston, Mrs. George W. Stevens of the Toledo Museum of Art, and Louise Connolly of the Newark Museum Association—were invited to conduct one "story hour" each. Following this series, Anna Curtis Chandler, a member of the Museum staff, gave three story hours illustrated by lantern slides, and after each hour conducted the children through the galleries to see the real things. The next season Miss Chandler told a story in this fashion every Saturday morning from October to April, thus establishing story hours as a recognized part of the Museum's annual program. Until her resignation in 1934 she was the Museum storyteller, and many young people in New York laid the foundation for an appreciation of art in her story hours.

In 1929 the group of Members' children was divided: the storyteller continued that appealing method with the younger children, those of elementary school and junior high school age; other instructors met the older children, those of high school age, and used the gallery talk as a medium, in the hope of preparing their listeners for talks given for adults. The scheduled story hours and gallery talks for the children of Members were later discontinued for several years; instead, suggested topics were listed and Members were invited to ask for appointments for their children. In February 1941, a short, experimental program was again offered in the form of treasure hunts, voyages of discovery in the Museum, for children from eight to twelve years old. In the autumn of the same year, with the establishment of a Junior Museum these few attractions for the children of Members were succeeded by a full program of activities adapted to their age in the part of the building set aside for junior visitors.[7]

The primacy of the Members in all Museum activities was again recognized in the appointment of a Museum instructor who should devote her time exclusively to interpreting the collections to Members. In recent years the title has been dropped because of a new system of specialization, but so far as possible the tradition of exceptional privilege for Members has been carried on.

Next to the Members in the list of groups for whom courses of lectures have been arranged come the teachers and students of the public and private schools of New York. Classes from the schools have been met in large numbers, but in a city the size of New York the difficulty of meeting every pupil in the public schools at the Museum with any reasonable corps of Museum instructors is immediately evident; the best if not the only way to enter every schoolroom is through the teachers, who occupy a strategic position. As early as 1907 it was recognized by the Supervisor of Museum Instruction that the natural way to reach every teacher is through the appointment by the Board of Education of a supervisor of museum work, a person who knows the school curriculum and the teachers' problems, on the one hand, and the Museum's collections and the helps it offers to teachers, on the other. In order to prove the need of a supervisor in the school system—the usual procedure for any new study—the Trustees agreed as an experiment and for a limited time to provide such a person, who should devote himself exclusively to interpreting the Museum to the schools and the schools to the Museum. But the time was apparently not ripe for the fulfillment of this project and no appointment was made by the Museum.[8]

[7] See also page 174 for the Junior Museum.

[8] By looking ahead beyond the limits of this book we may record that in 1944 Charles E. Slatkin, an instructor in the High School Division of the

For a generation the educational staff developed contacts with individual teachers and those officials who were sympathetic. Among these was Dr. James P. Haney, the first Director of Art in the High Schools. In 1911 he was asked by the Superintendent of Schools, Dr. William H. Maxwell, to direct the work of co-operation with the Museum on behalf of the school system. With Dr. Haney a new factor entered into the relationship between the schools and the Museum, an allied organization established that year, the School Art League, which continued in close association with both schools and Museum in carrying out its aim, "to foster the interests of art education in the public schools of the City of New York." Under the guidance especially of Florence N. Levy, from 1909 to 1917 a member of the Museum staff, Dr. Haney, Mrs. Laurent Oppenheim, and Mrs. John W. Alexander, the School Art League through its program of lectures, entertainments, medals, awards, and classes for gifted pupils has performed a notable service in the cause of education in art, to the advantage of its members, the pupils of the high school art classes, and the Museum. For a number of years also the Museum had another tie with the school system; beginning in 1927 a Saturday morning class in design as exemplified in the collections of the Museum was held under the direction of two Museum instructors, the pupils being chosen for their aptitude in design by Forest Grant, then Director of Art in the High Schools, and Frank H. Collins, Director of Drawing in the Elementary and Junior High Schools. In 1931 a creditable exhibition of the work of this class was held in a Museum classroom.

Returning to the earlier years, we find that the Museum arranged for a staff member to attend the meetings of various organizations of teachers in the high schools in order to present the Museum's offer of help in the visual instruction it could furnish. Next, it gave the course of four lectures in 1912 specially designed to show the high school teachers of history, art, English, and the classics how to use the collections, and followed this with the first course of talks for teachers by

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Board of Education, was given the position of Co-ordinator of the High School-Museum Project by the Board of Education; and though the title is different, his duties in effect are those outlined so long ago. This is an outstanding illustration of what the historian finds again and again in the educational program in the Museum, the accomplishment of an aim, not immediately but many years afterward.

the one Museum instructor then on the staff (Marion E. Fenton). From this time at least one course for teachers was for many years a part of the annual program. The next step was a separation of the talks, the high school teachers and the elementary school teachers meeting at different hours, that the work might correlate more exactly with the courses of study in different grades. The talks for elementary school teachers were arranged with the co-operation of Frank H. Collins "for the purpose of demonstrating with a class of children the availability of Museum material and its application in teaching."

One school with which for several years the Museum had especially close relations through the co-operation of Dr. Gustave Straubenmüller, Associate Superintendent of Schools, the Principal, Dr. Hugo Newman, and Mary Gamble Rogers, head of the art department,[9] was the New York Training School for Teachers. The problem here was to give the classes of teachers in training such a knowledge of the Museum collections in relation to the school curriculum and such a skill in presentation of Museum material as would stand them in good stead in their later teaching. After three years of more or less experimental work in which various staff members gave talks, Ethelwyn Bradish, then Art Director of the Lincoln School of Teachers College, but from 1923 a Museum instructor, took over the task and conducted demonstrations and conferences both at the school and at the Museum, in accordance with a plan approved by the school; for this work the pupil teachers received credit as for any other subject. The association was continued successfully until the school itself was given up by the City. In later years the departments of education in the colleges of the city have been the channels through which the Museum and the colleges have joined hands in the training of prospective teachers in the knowledge and appreciation of art.

In 1922 the first "thirty-hour course" was given for public school teachers, and that year the teachers first received credit toward their professional advancement if they attended a Museum course. For many years thereafter courses approved by the Board of Education as fulfilling the requirements for salary increases were given free to public school teachers. In course of time teachers taking them for

[9] Miss Rogers had been eager for this close relationship ever since her own days as a teacher in training, when she wrote a letter to General Cesnola requesting such service.

credit registered with the College of the City of New York or Hunter College and took examinations at those colleges.[10]

Another group of listeners at the Museum consisted of salespeople, manufacturers, and designers. With the opening of the First World War in 1914, when American manufacturers found themselves cut off from foreign designers, the Museum officials recognized their duty to bring both manufacturers and designers to a knowledge and a use of the resources of the Museum as a valuable laboratory of design. As early as 1914 the first "lectures for salespeople" were given on Saturday evenings by Dr. Charles R. Richards, Director of Cooper Union, and C. Howard Walker of the School of Fine Arts, Crafts, and Decorative Design of Boston. The two following years evening lectures were given for this special group, such speakers as Charles R. Ashbee, Karl Schmieg, and Harry Wearne talking from the vantage points of their technical knowledge. In 1917 the Museum gave up such formal lectures and in their place announced informal "seminars" by Grace Cornell of Teachers College. "The purpose of the course," the announcement read, "will be to show how to recognize good color, good line, and the other qualities that give value in art. The seminars will be conducted in an informal, intimate fashion with ample opportunity for questions."[11]

In this announcement was a statement of a new method of instruction adapted to museum teaching, a method developed by Professor Arthur W. Dow of Teachers College; the approach to the subject was from an aesthetic rather than a historical point of view, emphasizing primarily the principles of design and color. For this group at least, the new method proved the right approach though the term "seminar" was too formidable and it was changed to "study hour." Under the conduct of Miss Cornell, who became a member of the Museum staff, this type of instruction was later extended to study hours for other groups: Members, teachers, homemakers, and young girls. For all, the emphasis was on the principles of design as illustrated in the collections and in current merchandise. The shops of the city realized the practical value of such study hours as a training in good design for their employees, and R. H. Macy & Company, Lord & Taylor, and

[10] The need for such lectures has since ceased because of the many "in-service" courses conducted by the Board of Education in its own buildings.
[11] *Bulletin*, vol. XII (1917), p. 73.

other well-known firms made arrangements to send their buyers and salespeople to the Museum during the business day to benefit from classes held for them only.

In 1917 came to the Museum opportunely the first bequest that provided specifically for the carrying on of educational work. It was a bequest of $50,000 from Jessie Gillender setting up the Arthur Gillender Fund, the income of which was to be applied partly "to the giving of explanatory lectures . . . for the benefit of artisans engaged in crafts demanding artistic study as expressed in contents of The Metropolitan Museum of Art." From 1920 on it was used gratefully in accordance with Miss Gillender's wishes for lectures by specialists on themes of interest to artisans. These formed a part either of the Sunday afternoon study hours for practical workers or of the Sunday afternoon public lecture course.

Of the groups met in the educational program we have still two left for discussion, the blind and the deaf. People suffering some physical handicap early aroused the sympathetic concern of the Museum staff. The interest in helping the blind, for whom one avenue of appreciation is closed, to find enjoyment in art through another avenue, the sense of touch, came about through a visit to the Museum by Helen Keller, which revealed the amazing skill of her fingers in reading works of art accurately. The plan was to give a talk upon things that the audience might be permitted to handle, such as small bronzes, musical instruments, furniture, armor, certain objects in the collections from Greece and Egypt. For nearly a decade each season's program included talks for this group, but with ever increasing difficulty in the selection of objects that could be touched. Therefore when at last it developed that the children coming to the talks were generally pupils in sight conservation classes, who neither needed nor wanted to handle the objects but might have talks in the galleries like any other class, the special method of conducting the talks was given up.

The lectures for the deaf and deafened who read the lips were inaugurated in 1915 at the suggestion of Jane B. Walker, an expert in teaching this group, who carried on the work for over a quarter of a century. To our knowledge no other museum has arranged for similar talks, perhaps because of the difficulty of finding a lecturer with the charm of personality and skill of presentation of Miss Walker.

In 1919 the Museum through the enthusiastic co-operation of Dr. Andrew W. Edson, Associate City Superintendent in charge of the City's helpful work for special classes, found a way to give a third group suffering a handicap, crippled children enrolled in the public schools, a great pleasure in an occasional visit to the Museum, with a story hour in the Lecture Hall and a tour through the galleries. Both those who could walk on crutches and those who required wheel chairs were given a treasured glimpse of the collections. At first the motor corps of the National League for Women's Service provided the transportation; later Lewis Cass Ledyard and after his death Mrs. Ledyard contributed the cost of conveyances.

With all these special groups represented on the program, the general public was not overlooked. As early as 1917 a third instructor was engaged to act as a host in the galleries on Saturday and Sunday afternoons, giving expert guidance to the collections. From that year Saturday and Sunday have been peculiarly dedicated to the public; they are the busiest days of the week, with a full program of free instruction. The Sunday afternoon free lectures started rather pleasantly: two Trustees of the Museum, Howard Mansfield and R. T. H. Halsey, offered to give two lectures each on Sundays in March 1917, speaking on two of their own fields of collecting and study, prints and English ceramics. This opportunity was so eagerly welcomed that the following year a series of public lectures by different speakers was arranged for Sunday afternoons through the entire winter season, and a shorter series was given on Saturday afternoons. By the following season the Saturday and Sunday afternoon lectures had won a regular place for themselves on the program.

Preceding the lecture hour on Sunday the Lecture Hall was filled with an enthusiastic company of boys and girls gathered to hear Miss Chandler tell a story, frequently in costume, always with lantern slides and with directions for finding the objects in the galleries. To preserve discipline in so large a company of young people, over five hundred in each audience, was no light task; but volunteer monitors, both boys and girls, trained for this service, secured remarkable order. Seventeen years the program was carried on throughout the winter without interruption and with unabated interest, until finally the story was told twice or three times in an afternoon. Saturday afternoons were also added to the program of story hours for all boys and girls. In 1933, the last full year of storytelling, the total attendance at story hours was just under eighty thousand.

In connection with this extensive program for boys and girls, a Children's Hour was conducted by the storyteller in a classroom each week through the winter. All children were welcomed to this chance for intimate study of Museum objects; there they found books to read, games to play, things to draw from, and took little journeys through the Museum under the guidance of one of their own number. Everything was planned to deepen their familiarity with the Museum and their appreciation of beauty and harmony of line, shape, and color wherever found. The value of providing special rooms devoted to junior visitors, where under supervision they could carry on those activities best adapted to their age and interests, was fully recognized but no way of securing the necessary space was found until 1941, when five galleries on the first floor near the park entrance were emptied of classical casts and were redecorated appropriately as the Junior Museum.

This Junior Museum is not separate from the rest of the Museum; rather it is "a juvenile center where the study and enjoyment of the Metropolitan Museum's collections begin."[12] Here rooms are fitted up for the reception of the children—checking of wraps, information and sales desk, and a library of books closely related to the Museum's collections and adapted to juvenile tastes and needs. Here are also large, light lunchrooms, where the boys and girls may buy milk and ice cream to supplement lunches brought from home. Adjoining rooms are devoted to exhibitions especially planned for children, the subject matter and explanatory labels within their mental grasp and the objects placed at their eye level.[13] The last of the rooms is equipped as a small auditorium and has been used for programs of varied kinds—movies, puppet shows, story hours, and quiz programs among the first given. All these junior activities, under the supervision of Alfred Busselle, Jr., at first, are arranged for classes from public, private, and parochial schools, for children of Members, and for individual children by themselves or with an adult.

[12] *Bulletin*, vol. XXXVII (1942), p. 38.

[13] Notable among such exhibitions from 1941 to the present have been Greek Athletics, The Age of Exploration, China and Its People, India's Gods and Kings, and Paul Revere, each fascinating and instructive for adults as well as children.

To Saturday and Sunday afternoon lectures and story hours were soon added free public gallery talks on both days. One instructor was assigned to this special task. If numbers provide a gauge, the privilege was greatly appreciated; within a few years two instructors were giving gallery talks; finally several members of the instruction staff shared in rendering this service every Saturday and Sunday from October through June.

The next step in the progress of interpreting the collections was especially directed toward the greatest good for mature students. The Museum's offer of co-operation with the colleges and universities of the city in courses of lectures at the Museum resulted in the signing in 1923 of a "co-operative agreement" between New York University and the Museum that promised much of advantage to both institutions and to advanced students in the city. The announcement reads as follows:

"By a co-operative agreement with the New York University, an arrangement which the Museum will gladly extend to other universities, we are enabled this year to enlarge our educational program by a number of advanced courses of lectures, having the extent and standards of academic work. Instruction will be given in the Museum by members of the Department of Fine Arts of the University and members of the Museum staff, in many cases specialists of recognized authority in their respective fields. Illustrations will be chosen wherever possible from the Museum galleries and collections, supplemented by loans, and by lantern slides, etc., from both the University and the Museum."[14] Ten courses were listed with the statement: "Upon payment of the enrolment fees these courses will be open to members of the Museum, to university students, to collectors and others professionally interested, and to the public. . . . The courses will be credited toward academic degrees by New York University in the case of persons who have satisfied its matriculation requirements."

The basis of this co-operation was a logical one. In its collections the Museum possessed a unique advantage for the vitalizing of lectures and textbooks; the universities had faculties, student bodies, the power to grant degrees, and a detailed system of matriculation, credits, and so on, in subjects the Museum could illumine. Why not work together? What better place for the giving of advanced courses

[14] *Bulletin*, vol. XVIII (1923), p. 223.

under such a co-operative system than the Museum classrooms and galleries?

The following year courses in co-operation with Columbia University and Teachers College were given. Only two years later, however, the co-operative arrangement with New York University had ceased to be a real factor in the Museum's program, because Fiske Kimball, who as head of the Institute of Fine Arts of New York University had been active in consummating the arrangement, had gone to Philadelphia to become the Director of the Pennsylvania Museum of Art. The universities, in order to take advantage of the illustrative material afforded by the Museum collections, continued to use the Museum classrooms and galleries for their courses, the Museum Library for their research, New York University more extensively than the others. The Museum kept on for a number of years giving courses equal in length to college semesters (thirty-hour courses) for which fees were charged to the general public. Primarily for public school teachers and students in the City colleges, these courses were also open free to certain classes of Museum membership and with a fee to students of other universities.[15]

Friendly co-operation between the universities and the Museum did not end, however, because the so-called "co-operative agreement" ceased to function. Columbia University asked the Museum for the use of its Lecture Hall as the logical place in which to give the Mathews Lectures on Gothic Architecture, a series endowed by a bequest of the late Charles T. Mathews to Columbia University, and since 1935 this course by an authority on the subject has been a valuable part of the winter program, free to the public. One year members of the Columbia faculty—William B. Dinsmoor and Margarete Bieber—combined with Gisela M. A. Richter of the Museum staff and Edward T. Newell of the American Numismatic Society to give a course in the Museum Lecture Hall on Masterpieces of Greek Art; this was free to the public, though it also ranked as a Columbia University course for which their students might obtain credit. Another year Columbia University in co-operation with the Museum gave a similar course on Masterpieces of Mediaeval Art, the speakers being members of the

[15] Eventually all such courses were discontinued, that the Museum might devote all its energy to its own peculiar task, the interpretation of its collections, leaving to the colleges the teaching of the history of art.

THE FAÇADE OF THE MUSEUM ALONG FIFTH AVENUE AS IT IS TODAY

faculty of Barnard College and Columbia University and of the staff of the Museum. The College of the City of New York co-operated with the Museum in granting credit for the Museum courses for teachers, in registering those who desired such credit, and in conducting the examinations for the courses. With New York University's securing the building on East 80th Street for its Institute of Fine Arts, it possessed adequate classrooms for its students, but they still enjoyed the Museum reference library and the accessibility of the Museum collections. The two institutions thus became close neighbors and continued to be colleagues in the training of students in the appreciation of art, each from its own angle.

Long before all the developments just chronicled, changes of leadership had occurred in the Department of Educational Work. Mr. Kent had asked to be relieved of the responsibility for this work, and in 1925 Huger Elliott, then Principal of the Pennsylvania Museum School of Industrial Art, had been appointed Director of Educational Work. This position he held until his resignation in 1941, giving to it the devotion of the teacher and the artist. In 1934 William M. Ivins, Jr., at that time Assistant Director as well as Curator of Prints, was given general directorial oversight of the closely related Departments of Educational Work and Industrial Relations, and a number of the changes of that year recorded in the following paragraphs were made upon his recommendation. Upon Mr. Elliott's retirement Richard F. Bach, Director of Industrial Relations, took over the conduct of an enlarged department, known as the Department of Education and Extension, with the title of Dean.

We have seen the tendency in later years to give more free gallery talks and fewer lectures, a tendency which was quickened in 1934, when for the first time gallery talks were given free for the adult public every day of the week except Monday and Friday, then the two weekly paydays of the Museum, reserved for lectures and gallery talks for Members. These talks gave an opportunity to the visitor to cover the collections of the Museum, since some provided a study of the contents of the galleries in a historical sequence and others were devoted to outstanding objects in the different departments. Summer gallery talks, which had been the special privilege of summer school students, were also free to all from this time. This extension of free service resulted practically in doing away with fees for scheduled appointments. The division of the courses was no longer between free and paid instruction; it was rather between instruction for one or another audience, as for Members and the adult public. In January 1941, with the decision of the Trustees to abolish paydays at the Main Building, the extension of free gallery talks reached its ultimate—every day of the week free gallery talks were given throughout the winter season and on certain days through the summer months.

Another change, this time in organization, came in 1934. The earlier principle of organization had been a specializing by the Museum instructors in the groups met; for example, one person had been assigned to the Members, one to high school classes and teachers, one to elementary school classes and teachers, and so forth. The thought underlying this method of organization was that the person best fitted temperamentally and in scholastic and pedagogical training for a certain age or class group should be given the opportunity to use his special skill in meeting this group. The tendency in more recent years had been toward a different type of specialization, one based upon special knowledge of the art of different countries and periods, of various materials and techniques, rather than upon methods of presentation adapted to different groups. Finally, the members of the educational staff in 1934 chose a particular section of the Museum collections in which to specialize, and all requests for guidance in that field were, so far as time allowed, assigned to the person who had chosen it as his specialty. By this system of organization there has been an instructor for classical art, one for Egyptian art, one for mediaeval art, and so forth. The principle back of the present system is that no one person can be equally versed in every subject but if the instructor becomes entirely at home in his specialty and at the same time has a general knowledge of the collections, he can do his best work, easily adapting his subject to any group.

In all this development it is evident that the Museum, as all museums of the time, was operating in a new field. The methods and techniques were necessarily, nay happily, experimental. There were no rules that must be followed except those laid down by common sense and generous purpose. Every opportunity was embraced, every reasonable request granted, every method tried if it proved at all possible, all in the spirit of adventure and of helpfulness. As we have seen, certain services were offered for a time but later dropped, certain objectives were aimed at and then discarded, certain changes in direction took place. Only thus could the best procedures be established.

Radio and Television

Since the year 1922 the Museum has been sending the spoken word over the air by radio, either for its great publicity value in the announcement of exhibitions and other special events or for its educational value in the interpretation of the Museum collections. Originally this type of exposition was infrequent and sporadic, for the Museum met whatever requests came from the broadcasting stations, the first year giving two talks and a greater number as time went on. After a few years, however, three regular series of talks on the Museum collections were given weekly or fortnightly throughout the season over WOR, WNYC, and WRNY, and occasional shorter series over WEAF and other stations. The most prolific years were 1931 and 1932, when more than eighty talks were given from September to June. The speakers were, as a rule, members of the educational staff (for this was regarded as an educational activity), sometimes a trustee or a curator, but by far the greater part of the speaking was done by Huger Elliott as Director of Educational Work.[16] At last the radio program claimed so much time that it conflicted with the duties of the educational staff in the Museum itself, and since its relative importance had to be considered, the regular broadcasting of Museum talks was discontinued in 1936.

At that time it was determined to shift the emphasis, using the radio for its advertising value, particularly in talks on temporary exhibitions or special events. Largely through the enthusiastic interest of the Assistant Secretary, Mr. Greenway, New York's own station, WNYC, the national networks (WABC, WEAF, WOR), and WQXR were then asked for time for this service, and whenever possible they complied. The Museum also co-operated at various times with other organizations and museums, for example, in 1938 in the series Exploring the Arts and Sciences arranged by the Radio Division of the Federal Theatre Project. The most recent type of broadcasting has been much more varied than earlier, consisting of dialogues and inter-

[16] *Fashions in Art*, New York, 1937, is a compilation of some of Mr. Elliott's radio talks published by D. Appleton-Century Co.

views and frequently requiring the participation of artists, critics, and specialists in artistic fields, as well as members of the Museum staff.

As an educational medium the radio has the great drawback that it must depend upon sounds that strike upon the ear to interpret works of art that require seeing for understanding and appreciation. In other words, it offers a mental approach through hearing but no opportunity for intelligent looking at objects at the same time. In 1941 it was the privilege of the Museum to give an experimental series of televised programs in co-operation with the Columbia Broadcasting System, using Museum objects in the studio. In the short while before the entry of the United States into the war television proved to be a technique admirably adapted to the visual arts. "Still pictures constitute an excellent source of material for television,"[17] was the report, whether an object, a photographic reproduction, or a lantern slide was actually used to carry the picture, but "the most rewarding function of television is to display original works of art."[18] An editorial in the *New York Times* of Sunday, June 1, 1941, gives an enthusiastic prediction of the future of televising the Museum's collections in days of peace, as follows:

"Mr. Taylor does not exaggerate when he says that there may be a 'perfectly incredible effect on American taste and perception.' We have only to recall what the phonograph and radio have done to bring good music to lonely ranches and suburban dwellings and to mark the effect on the sales of records of symphonies. If some commentator on art can do for painting and sculpture what Mr. Walter Damrosch has done for music in his popular discussions of Beethoven and Wagner, the Metropolitan Museum of Art will become an institution fully as important to Wichita, Kans., as it is to New York City, and priceless masterpieces will become the visual possession of a nation. . . . Even if the Metropolitan Museum of Art succeeds in reaching only the densely populated region within a radius of fifty miles of New York it is bound to enhance its educational influence enormously."[19]

[17] *Bulletin*, vol. xxxvi (1941), p. 148.
[18] *Bulletin*, vol. xxxvi (1941), p. 236.
[19] *Bulletin*, vol. xxxvi (1941), pp. 150 f.

VIII. SPECIAL FACILITIES FOR STUDENTS

The chapter on The Growth of the Building has already referred to the two chief groups of people for whom provision has to be made in any art museum: the general public, who seek enjoyment and education through the fine and decorative arts, and the scholars and students, who need materials for research and facilities for study.[1] The European museum, while conscious of its obligation to the public, has always regarded its service to scholars as the most important activity in which its curators, themselves scholars, can engage. True to this tradition, Sir Frederic Kenyon, Director of the British Museum, in the Romanes Lecture he delivered at Oxford in 1927 laid down the principle, "A Museum Director is *servus servorum sapientiae*,"[2] and proceeded to place special emphasis upon the duty of a museum to render this service. The American museum, differing in its genesis and historical development from the museum abroad, has always regarded its obligation to the public as its first concern. Its increasing consideration of a duty to scholars and students resulted from two factors: there grew up a body of students proficient in the study of works of art through the teaching of the history of art in schools and colleges, and the museums reached a point in their collecting when their acquisitions became of interest to such students.

Among the special facilities for students provided by the Metropolitan Museum are the Library, a collection of over 100,000 volumes on art and archaeology and 200,000 photographs, open to all for study and reference; study rooms and study collections, where objects may be examined closely; an information and sales desk, where photographs of the Museum collections may be selected for purchase; and the privilege of sketching, copying, or photographing all objects on exhibition which are owned by the Museum and not copyrighted by the artist, with the use of lockers in a copyists' room.

The Library

In the words of Sir Caspar Purdon Clarke, "The addition of a well-selected reference library to an art museum ensures a completeness

[1] See pages 27 f.

[2] *Museums and National Life,* Oxford, 1927, p. 6.

which no available amount of objects or specimens could otherwise effect." That the Founders of the Museum knew the necessity of building up a library is proved by the Charter, which defines the initial purpose of the Museum as to establish and maintain "a Museum and library of art." At their earliest opportunity, when the Trustees moved the collections, often with their own hands, from the rented building in Fourteenth Street to their permanent home in the new structure erected in Central Park, they made the mere armful of books and pamphlets that had accumulated the beginning of a library for which the southwest room in the basement, fitted up with "neat but durable bookcases," had been set aside. Of this inauspicious "small, dark, damp room" William Loring Andrews wrote: "Not many feet below the floor of this room little streams of water percolated through the crevices of the rocks upon which the foundations of the building rested. . . . It was not a healthy locality for either books or human beings, but the best the Museum could at the time supply."[3]

Mr. Andrews knew, for he had been made Honorary Librarian in 1880, a position in which he served loyally for forty years. His name has been kept in remembrance ever since by the William Loring Andrews Memorial, a complete set of all the books he wrote or edited, nearly twoscore volumes, extra illustrated and finely bound, placed in the Library for all interested readers to peruse. His interest in the Library continues to bear fruit also through one of the chief sources for the purchase of books, the bequest of a fund in his memory from his wife, Jane E. Andrews.

Of the beginnings of the Library the first record, in an *Annual Report* in May 1881, reads: "An Art Library for the use of visitors is an essential part of the working plan of the Museum, which hitherto it has not been possible to enter on. The increase of the exhibitions and the necessity of books of reference for the use of the Director and his assistants in preparing catalogues, has led to a more systematic attempt to gather a library. This is now a pressing demand, and to supply the immediate want, the Trustees ask the contribution of Works on Art and kindred subjects.[4] A small beginning has been

[3] *Bulletin*, vol. v (1910), p. 184.

[4] Heber R. Bishop met this appeal indirectly by giving a fund of $2,000 for the Library in 1881, later increasing it to $5,000.

made. The Librarian reports that on the first of November last the Library contained 64 bound and 132 unbound books and pamphlets. Since that date have been added by gift and purchase 173 bound and 78 unbound volumes, bringing the total number up to 447 books and pamphlets now in the Library." Optimistically the *Report* adds: "While the present demand is only for a working library for manifest uses, it is hoped that we shall in time possess a library which will serve all the purposes of references, in all departments of Art, of visitors to the Museum."[5]

Better quarters were provided at the southeast corner of the second floor of the south wing (Wing B) opened in 1888, in the space which is now assigned to the Treasurer's Office. The Library grew here slowly, but even so the time came when the shelves, planned to hold ten thousand books, were more than full and the books overflowed into the adjoining Board Room. The reading tables provided scant seating capacity; Mr. Andrews tells us that at a pinch they accommodated ten or a dozen readers. Perhaps this is the reason why until 1905 visitors were asked to obtain cards of admission to the Library from the Director or the Assistant Librarian; the room, as well as the staff, was too small to encourage any but the most serious students to enter.

In 1901 the Library, still restricted in space and in money for an adequate staff, entered a new era in opportunity to purchase books, for the Jacob S. Rogers bequest enjoined such purchases; the income from the fund it provided was, in the words of the will, to be used "for the purchase of rare and desirable art objects and in the purchase of books for the Library." Soon afterwards the Trustees asked the Committee on the Library to draw up a statement on the proper scope of the Library and the uses to which it should be put, "especially in reference to the relation and co-ordination . . . to the New York Public Library and other libraries in the city," whether it should "compete with or duplicate" their "popularizing work."[6] The statement, in the handwriting of Mr. Andrews, in part is: "The Museum Library should be a storehouse of information upon any subject illustrated by the Museum collections—irrespective of the fact that the same or similar books are to be found upon the shelves of the City Libraries—in order

[5] *Annual Reports of the Trustees of the Association, from 1871 to 1902*, pp. 198 f.

[6] *Thirty-seventh Annual Report of the Trustees*, p. 24.

that the necessary sources of information may be . . . free of access to the Directors and Curators of the Museum and also to all of its visitors who are students. . . ." With this clear track ahead the Library has advanced year by year in number of volumes and of photographs and in extent and variety of use to which these have been put.

From 1895 William Clifford, who had been Manager of the Museum's Art School until it was given up in that year, was the presiding genius of the Library, Assistant Librarian for ten years, then Librarian until his retirement in 1941, and as a memorial tablet recently erected by his friends and associates at the entrance to the present Library reads: "By knowledge and skill [he] raised this Library to a place of distinction and by wisdom and courtesy to one of unfailing usefulness."

The facilities in the Library were multiplied both for the staff and for other students when it acquired an entire wing of its own in 1910, a building designed for its use, a dignified and gracious home.[7] In this year 4,518 readers, exclusive of the staff, used 20,189 volumes and 29,846 photographs. To appreciate the growth and influence of the Library since 1910 as best we can by figures, we may record that in 1941 a total of 31,360 readers consulted 133,017 volumes and 188,900 photographs.

The Reference Collection of Photographs of the Library was begun in 1906 with a definite and systematic effort to secure an adequate record of the fine and industrial arts of every country and every period by purchasing through a qualified agent all available European as well as American photographs. Such a comprehensive history in pictures from ancient times to our century the collection now presents, indexed by historic styles, by galleries, by artists, and by subjects for the ready answering of any question, however unusual.

In 1906 the statement of the Committee on the Library referred to "the acquisition of fine and rare books" as "within the province of a Library of Art," adding, "Monuments of early printing, illuminated manuscripts and bookbindings from the hands of renowned bibliopegists are as much works of art . . . as paintings on canvas or sculpture." The Library housed these and all the etchings and engravings in the Museum until the Department of Prints was established. Then

[7] See Chapter III, The Growth of the Building, for more details on this building and on the extension to it opened in 1932.

these treasures were transferred to the Print Room, where they may be seen and studied with all those added since.

For a number of years the Library also included as its Extension Division the collection of lending material—lantern slides, photographs, casts, textiles, paintings, and other objects—which had first been regarded as a part of the Department of Educational Work, occupying quarters near the classrooms, and which in 1941 was again placed under the aegis of the enlarged Department of Education and Extension with the name School Service and Lending Collections.[8] The advantages sought by incorporating it with the Library were ease in using books and photographs together in classifying and cataloguing lending material and economy of labor by adopting for this work the system which had already been established for books and photographs.

The Museum Library, with the exception of the Extension Division, has always been entirely for reference and use in the building. Books and photographs have been taken to the offices of the staff or to the classrooms or galleries for the convenience of staff lecturers or other teachers conducting classes, but the special service it renders to all students has been within its own walls. In 1923 this service was extended by opening the Library on Sunday afternoons, first as an experiment, then as a regular procedure during the winter months, in the hope of aiding those who cannot come to the Museum any other day. The attendance on Sundays, often equaling or surpassing that on weekdays, has been more than sufficient to justify the continuance of Sunday opening. The Library has become known as a comfortable and friendly place in which to carry on research among well-selected and comprehensive collections of volumes and photographs.

Study Rooms

For the germ of the study-room idea it is necessary to go back to the great European libraries in which prints, drawings, and manuscripts were preserved because of their close relationship to printed books. Methods of protecting them from harm, storing, and exhibiting them were developed in those libraries, as well as the facilities and service required for their use. When American museums began to

[8] See Chapter XI. Museum Extension, pp. 206 f., for a description of the work of this division.

collect such objects, they borrowed the idea of the Print Room from the European libraries.

In this country the science museums because of the very nature of their material early adopted a system of dividing their collections into a series for exhibition and another for study, what George Brown Goode of the Smithsonian Institution called a "people's museum" and a "student's museum."[9] The Cooper Union Museum for the Arts of Decoration, established in 1895 by the granddaughters of Peter Cooper, might be termed entirely a "student's museum," for its one aim has been to place every facility for study within the reach of American artisans. It is throughout "an industrial art object reference alcove" in which every object exists primarily for study and use, not for exhibition. Early in the current century the Boston Museum of Fine Arts, at the time when it was planning the arrangement of its new building, opened in 1909, became the advocate of the study-room and study-collection principle for art museums and carried it out to the extent of displaying exhibition material on one floor, study collections on another. Study rooms of prints, textiles, and Japanese art had already been set up there. The Philadelphia Museum of Art, having the opportunity for new ventures afforded by its new building opened in 1928, worked out its own system of division of material into a display collection for the layman and a study collection for the specialist, the two differing in number and quality of objects and in the manner of their arrangement in accordance with their different purposes. As the need of accredited students to study and handle works of art in a leisurely manner has grown, the value of well-equipped study rooms to meet this need has been generally recognized throughout the museums of America, which have thus shown an understanding of their obligation to scholars and students. For lack of proper rooms, however, the older museums such as the Metropolitan Museum have not always found the principle one easy to carry out to its full implications immediately. Sir Frederic Kenyon in his Romanes Lecture said: "In every large museum with which I am acquainted, the crying need is for . . . more studies [study rooms]."[10]

About 1909 the Metropolitan Museum took the initial step toward carrying out this principle by opening its first study room, containing

[9] *The Principles of Museum Administration*, York (Eng.), 1895, p. 40.
[10] *Museums and National Life*, p. 15.

the laces and textiles not on exhibition. The growth of this collection deserves telling here as an example of what a few enthusiastic and friendly collectors, in this case of the distaff side, can do for a museum. In 1905 the laces numbered only a few hundred pieces, gifts received during the preceding quarter of a century, no effort having been put forth to build up a comprehensive collection of the various types and kinds through the centuries. In the March 1906 *Bulletin* an appeal for help in securing a representative showing, written probably by Mrs. Robert W. de Forest, was published in the following words: ". . . we now ask the co-operation of the ladies of New York who may have specimens which they would be willing to give or loan in order to make the collection more complete,"[11] and "the ladies of New York" responded generously. Margaret Taylor Johnston prepared the classification for the laces and with the Trustees' sanction laid plans for their rearrangement under the direction of Frau Stephanie Kubasek of Vienna. Other women collectors of lace, Catherine A. Newbold and Mary A. Parsons in particular, through their knowledge and interest rendered valuable assistance, doing as a labor of love the tasks of a paid curator until the time when Frances Morris, who had been in charge of the Crosby Brown collection of musical instruments, was given the added assignment of caring for the laces and textiles and began a study of the subject both here and abroad that has made her a recognized authority in the field. Both *Annual Reports* and *Bulletins* disclose the rapidity with which the collection grew during the next few years. By 1909 it was possible to characterize it as "distinctly in the first rank."[12] Mrs. Magdalena Nuttall had presented her large collection of lace; and the well-known Blackborne collection, brought together in England by Thomas Blackborne and his son, Arthur Blackborne, which comprised examples of all periods of lacemaking, had been purchased through subscriptions from sixty-two persons, these obtained by the solicitation of the same group of women, Mrs. William Bayard Cutting, Miss Parsons, and Amy Townsend being especially active in accomplishing this end.

Parallel with the increase in the number of laces ran an increase in the number of textiles, the greatest gain coming through the purchase in 1909 of the extensive collection made by Friedrich Fischbach in

[11] Page 64.
[12] *Bulletin*, vol. IV (1909), p. 82.

Germany. This purchase was the immediate occasion of the opening of the Study Room of Textiles, since only a small portion of the large group could be exhibited at one time though every piece should be available to students, manufacturers, and designers. Therefore the study room, first in the basement of Wing F, then in its present room on the second floor of Wing H, near the galleries devoted to the exhibition of laces, costumes, and textiles. Here smaller pieces of lace or textile were mounted on linen and stretched in walnut frames of a standard size placed upright in wall cases, while larger pieces were laid on sliding shelves. Tables and chairs were provided for the convenience of individuals or classes wishing to study the patterns or the technique, and a member of the staff was constantly in attendance to assist them.

The enthusiastic interest of the women who had rendered such invaluable service did not wane; rather, it grew and out of it came in 1916 an association of lace collectors and others interested in lace, the Needle and Bobbin Club. This was organized at a meeting in a Museum classroom and has remained ever since in co-operation with the staff of the textile study room. Through lectures (the first by R. Meyer Riefstahl on Coptic textiles), exhibitions, and a publication, its *Bulletin,* now in its twenty-ninth year, it has kept alive the interest in lacemaking and textiles and added to the store of knowledge on these subjects. The elected members of the club, now some two hundred in number, have continued to manifest their sympathy with the aims of the study room and of the Museum in many ways. For example, the club presented to the Museum an important flounce of Flemish bobbin lace at the time of the commemoration of the Museum's fiftieth anniversary.

Since the opening of the Study Room of Textiles several other rooms in the Museum have been called loosely study rooms. Several times a "study room," better perhaps called a study collection, has been a room in which an extensive collection not desirable as a whole in the main exhibition galleries because of including duplicates or variants or less important pieces has been set up in an unpretentious manner, primarily for the sake of the student, who needs to examine many objects to verify his suppositions or prove his theses, but thrown open to all to wander up and down at will. European and American furniture, ceramics, and metalwork, supplementary series of firearms, and classical antiquities helpful in the study of technique or the recognition of forgeries have been made of use in this fashion. Again, certain offices have been designated as study rooms and in them students, properly qualified, have been welcomed for research, but only after application at the Information Desk. Such is the Study Room of Far Eastern Art, an office that holds the Chinese and Japanese paintings not in the galleries at any time, which are available to the student with the guidance of a staff member. In one of the offices assigned to the Department of Greek and Roman Art archaeologists or students in classical art have been able to handle many objects in the pursuit of their special interests—for example, Jay Hambidge there tested out his principle of "dynamic symmetry" upon Greek vases. The room in which European and American paintings are kept on sliding screens when not on the walls is designated as a study room and serves that purpose, inasmuch as any paintings there may be drawn out easily into a good light for the interested person to examine closely.

In 1917 the Print Room was opened as an integral part of the work of the new Department of Prints,[13] which in this respect followed European models. The Museum's Print Room is a place where the entire collection of prints except those on exhibition at the time is accessible to students, with every facility for their convenience and with a staff member to aid them in their research or gentle pastime.

It is evident that certain types of material adapt themselves more naturally to the study-room idea than other types and therefore all study rooms cannot be conducted in exactly the same way. The essential is to afford the greatest opportunity to the scholar and the student for research in the manner the type of material in the department makes feasible.

Privileges to Copyists and Photographers

This subject might have been treated under temporary attractions in Chapter VI, for every time an artist sets up his easel or his tripod in a gallery and begins to work he becomes an irresistible attraction. It might have been considered under the relation of the Museum to the industrial arts in Chapter IX, for the sketching and copying are often a part of the process by which modern industrial arts are

[13] See pages 66 ff.

created. It is taken up here because the special privileges and facilities offered for sketching, copying, and photographing are similar in purpose to those proffered to students in library and study rooms. Professional copyists, generally filling commissions, and designers employed by commercial houses use these privileges in the making of excellent copies for their livelihood, students learn the secrets of technique by reproducing the work of the masters, and classes gain facility by sketching under a teacher's instruction.

Going back to 1872 to get historical perspective, we find that artists were permitted to copy any picture in the first Museum purchase of paintings, provided they were approved by a committee of the Trustees appointed for this purpose—a more serious ordeal, apparently, than today. All copies were to be definitely smaller than the original, a restriction maintained until 1906, when, following the advice of Sir Caspar Purdon Clarke and after an investigation of the practice in European museums, the rule was changed to permit copies in any size. The chief reason for this greater latitude was the unnecessary hardship upon the professional copyist of invariably altering the artist's measurements. The fact that all copies of paintings are indelibly so marked on the back of the canvas before they leave the building, all copies of sculpture so incised, protects the purchaser from confusing the original and the copy, whatever its size. In the same year the days when copyists might work, hitherto only two a week, the paydays, were increased to include every day in the week except Saturday, Sunday, and legal holidays—the times when the galleries were most crowded with visitors. About a decade later, Saturday from ten o'clock in the morning until one o'clock in the afternoon was added as an experiment to the hours free for copying and was continued as a policy.

All privileges—sketching, copying, and photographing—include every object that belongs to the Museum and is on exhibition, with the exception of any which are copyrighted by the artist. For loans written permission must first be secured from the owner. Notes and quick sketches, so valuable as reminders, may be made without permits, as well as snapshots taken with hand cameras.

For the convenience of copyists a special room known as the copyists' room has been provided, with a caretaker always in attendance during Museum hours. Here lockers may be rented for personal belongings, lunches heated and eaten, unfinished work stored, stools and other necessary equipment obtained without charge. A studio has also been set aside for the use of professional photographers with every convenience for their work, and to this objects may be taken from galleries or storerooms.

IX. THE RELATION OF THE MUSEUM TO THE ART INDUSTRIES

No one can be unaware how much keener is the interest today in well-designed merchandise for the home and for personal wear or use than it was in 1905, how much more widespread is the knowledge of what constitutes good design, how many more well-designed articles are available for purchase, and of these how much greater is the proportion that is American designed and American made. What many well-informed people may not know is the definite and purposeful part in this progress that the Metropolitan Museum has played. Twice in preceding chapters this has been touched upon, once in the account of the study hours given to salespeople, manufacturers, and designers,[1] to show what is good in color and line, once in the creation of a department responsible for the relations with manufacturers, designers, and the trade press.[2]

The opening of the First World War in 1914 created a crisis in American art industries, for immediately the sources on which the industries had depended for designs and styles and taste were cut off. The American manufacturers were totally unprepared for such isolation from Europe, especially from France. In America at that time, "so far as effectiveness, recognition, and power were concerned, the designer did not exist. In the knowledge of ornament and draughtsmanship he could not compete with his kind across the sea; in technical knowledge, the suitability of his design to the particular machine, he was insufficiently trained; and in organized agencies for the marketing of his designs he was destitute. His was a hard proposition, and to make matters worse, he was up against a popular tradition which had come down from our Colonial days, that good things were, always had been, and always would be made in Europe. The training of the designer . . . had never received the attention of the government, had never received official recognition in any form. Whatever efforts had been made for his training had been the results of private enterprise, usually with inadequate equipment for the purpose."[3]

[1] See pages 171 f.
[2] See page 69.
[3] *Bulletin*, vol. XXIV (1929), p. 97.

If we remember the early influence exerted by the South Kensington Museum upon the Metropolitan Museum[4] and its own avowals as written in the Charter and as expressed by its spokesmen—Professor George F. Comfort, the Honorable Joseph H. Choate, and others—it is clear that from its beginning the Museum was fully sensitive to its obligation to help in the improvement of our manufactures through the effect of good examples of the arts of design. In 1914, accordingly, it was immediately alive to the situation and well aware that it was in a strategic position to become a working laboratory for the art industries, for the Museum now possessed in its collections, especially in the decorative arts, ample inspiration, illustration, material for study and research. Besides, the Department of Prints was soon to gather a wealth of drawings and engravings of "ornament," designs actually used in the Renaissance and later by craftsmen in many fields—jewelry, furniture, lace, and so on—and valuable to designers today for ideas and inspiration. By the wise use of all this laboratory material the art industries might make the war years a time of opportunity to prepare for peace.

The first step taken by the Museum in an active campaign to increase the knowledge of its availability was to bring together in Classroom B in the spring of 1917 a small exhibition of objects showing Museum influence in their designs, lent by manufacturers. Classroom B was an appropriate place for such a manufacturers' exhibition, for this was the room to which objects from the galleries were removed that they might be copied or studied by designers who represented some of the best-known manufacturers, and the objects shown were among the results of their work. This exhibit and the one in the following year represented the work of manufacturers, which was shown under their names but without the names of the designers or artisans.

In May 1917 a chance came to set other museum people to thinking along similar lines. The American Association of Museums held its annual meeting in New York, and one session at the Museum, entitled The Producer and the Museum, took up the relation of museums to the art industries as voiced by a manufacturer (Albert Blum, proprietor of the United Piece Dye Works), a craftsman (H. P. Macomber, of the Society of Arts and Crafts in Boston), a student of art and design (L. Earle Rowe, Director of the Rhode Island School

[4] See *History*, vol. 1, p. 134.

of Design), and several acquainted with or active in the trade press (Adelaide Hasse, Chief of the Economics Division, New York Public Library, and J. P. Rome, editor of *The Decorative Furnisher*, for example).

The third exhibition, large enough to fill two galleries (J 8 and 9), was made up of objects taken out of active stock in shops and showrooms, and was entitled Work by Manufacturers and Designers, the word designers having won its place in the title. More and more, both designers employed by manufacturers and those not affiliated with any firm were coming regularly to the Museum for study.

Before this third exhibition the Museum had taken an advance step in its program with trade journals, manufacturers, and designers by the appointment of an assistant who should devote all his time to this work. The person appointed was Richard F. Bach, Curator of the School of Architecture of Columbia University; his title, Associate in Industrial Arts. The announcement of the appointment explains the field of his activity:

"Mr. Bach will devote himself to the needs of manufacturers, dealers, designers, artisans, and manual craftsmen in objects of industrial art, and will make it his business to render accessible to them the resources of the collections in terms of their own particular problems and requirements.

"It is hoped and believed that his office may become a veritable clearing house for all who may desire through him to make practical use of the Museum's rich collections."[5]

The fact that the year 1920 was the time when the Museum was celebrating the fiftieth anniversary of its founding with a special exhibition in every department meant that the space for the then annual exhibition of work by manufacturers and designers was greatly limited. Making a virtue of a necessity, the Museum decided that this exhibit, smaller perforce, should include only those things for which the lender could assign a definite source of inspiration by naming objects studied or motives used and that this information should be placed on each label.

The annual showings continued, increasing in size until as many as a thousand representative objects were brought together. The successive exhibits demonstrated unmistakably an improvement of

[5] *Bulletin*, vol. XIII (1918), p. 208.

design in quantity production based on the study of the Museum collections. The thesis that the Museum is "a practical resource of infinite value to manufacturers and designers"[6] had been proved beyond gainsaying. This series of exhibitions was also undoubtedly one of the contributing factors in a noticeable development of a national consciousness in matters of design. In 1922, the name of the designer was at long last printed upon the labels, the manufacturers giving recognition and credit to some ninety-five designers.

The eighth exhibition at the Museum marked a change in character; it was the first general exhibition of the arts of artistic manufacture in America. The Museum, having proved its part in the general upward trend in American industrial arts, was interested in showing the point America had reached in its national expression in the arts of design. From 1924 on, therefore, the exhibitions were representative collections of the best design that American art industries produced, regardless of source; they served as an index of American standards and a record of achievement. Every entry was currently designed and executed in the United States in the class of quantity production.

From the beginning of the campaign to "make the galleries work," a few forward-looking men in the industries had been both interested and helpful[7]; in the later type of exhibition the Museum had the advantage of more advice and more co-operation freely given. In 1923, a representative group of men prominent in industry and distinguished for their ideals and their accomplishments were asked to become an Advisory Committee.[8] For fully six years the members of

[6] *Bulletin*, vol. XVIII (1923), p. 266.

[7] The Art-in-Trades Club, organized in 1906, "to bring together for mutual advancement and study men who are engaged or interested in the arts and art trades; to study the principles of art as applied to trades connected with the decoration and furnishing of buildings; to harmonize commercial activity with the growing art tendencies of the present time," had in its membership many who were most friendly to the Museum and intimately concerned with its exhibitions. In 1915, for example, the club met each month for dinner in the Museum restaurant followed by discussion in the galleries. William Sloane Coffin was active in the organization. When in 1937 the club was dissolved, the money in the treasury ($533.82) was given to the Museum for the purchase of books on textiles, in memory of Harry Wearne, who was President of the club from 1918 to 1929.

[8] See catalogue *American Industrial Art: Ninth Annual Exhibition of Current Manufactures Designed and Made in the United States, March 29 to May 3, 1925*, for the names of the Advisory Committee.

this committee met frequently with the Museum authorities and placed their practical, technical knowledge at the disposition of the Museum.

The eleventh showing of contemporary American industrial art, held in 1929, was truly unique in the series. Like its predecessors it was entirely of contemporary American design and American manufacture; but unlike any previous exhibition the general scheme was that of "a number of group displays, . . . showing in each case the possibilities of design and arrangement rather than the finality of a problem in decoration as it might be solved by a decorator,"[9] and every object was designed by the creator of the group display and made for the specific purpose of this exhibit. The groups, over a dozen in number, ranged "from a backyard garden to a business office and from a man's den to a nursery."[9]

More unusual than the appearance of the exhibition when finished was the development of the project. In a meeting of the Advisory Committee, Giles Whiting of the Persian Rug Manufactory suggested a concerted grouping of objects from many industries, a scheme which met with immediate favor. To carry out such a plan most effectively, a number of architects and designers were asked by the Museum to assume the responsibility for the actual problems of design of the different groupings. This Co-operating Committee, as it was called—Raymond M. Hood, Ely Jacques Kahn, Eliel Saarinen, Eugene Schoen, Léon V. Solon, Ralph T. Walker, Armistead Fitzhugh, John Wellborn Root, and Joseph Urban—marshaled a company of 150 collaborating manufacturers, designers, and craftsmen who were asked by the Museum to perform the service the committee desired, while Museum carpenters, painters, electricians, and other shop workers stood ready to do their part. Each member of the Co-operating Committee designed one or more of the groupings and supervised every detail to its successful completion. As Charles R. Richards, then Director for Industrial Art in the General Education Board, pointed out, the exhibition showed "for the first time a series of complete interiors planned for American conditions by a number of distinguished American designers intimately acquainted with American needs and taste."[10]

[9] *Bulletin*, vol. XXIII (1928), p. 290.
[10] *Bulletin*, vol. XXIV (1929), p. 71.

The General Education Board through Professor Richards[11] gave the Museum $12,500 toward the expenses incurred in the exhibition, thus expressing their appreciation of its educational value. The public expressed their enthusiastic approval by an attendance which far exceeded that of any earlier exhibition in the series; the period of the showing, which had been planned for the customary six weeks, from February 12th to March 24th, was extended to September 2nd, an entire period of nearly seven months, during which time 185,256 persons were recorded as attending.

Known as The Architect and the Industrial Arts: an Exhibition of Contemporary American Design,[12] and unique in its entire scheme, this exhibition did not, however, turn aside from the initial aim of the entire campaign, to serve the needs of the designer—"his greater educational opportunities, his higher degree of artistic performance, and the more generous recognition of his place in our artistic development."[13] It only approached this aim from a different angle, as pointed out in the following statement:

"The present exhibition, the eleventh in the series, by substituting for the professional designer for the industries the designer of buildings, the architect, with his strong position in relation to the manufacturing world and his strategic position with regard to the dictation of styles to be used, has been able to give an illuminating exposition of what might result in the realm of design if the designer himself were to occupy a position of authority."[13]

Two years later the twelfth exhibition returned to the earlier pattern, a manufacturers' exhibition showing a selected number of the products of factory and designing room, not objects specially

[11] Professor Richards as Director of Cooper Union, of the American Association of Museums, and of industrial art on the General Education Board, as well as through his active part in the Art-in-Trades Club, his chairmanship of a commission appointed by the Secretary of Commerce to report on the International Exposition of Decorative Arts, Paris, 1925, and his writings, invariably exerted a helpful influence in all matters pertaining to industrial design in America.

[12] The catalogue of the eleventh exhibition, which bears this title, designed by David Silve and with typographic ornament by W. A. Dwiggins, contains an introduction upon each of the group displays by the member of the Cooperating Committee who designed it, as well as an article by Richard F. Bach.

[13] *Bulletin*, vol. XXIV (1929), p. 97.

designed for the exhibition, but continuing to give credit to the designer for his work.

Two later exhibitions similar in character to the exhibition of 1929 occurred in 1934 and in 1940, each marking the progress of design during approximately five years. In these all the objects were specially designed, all had never been shown elsewhere, but all were ready to go into quantity production. In each a Co-operating Committee of architects and industrial designers both planned and carried out the different room schemes and other groupings, while a much larger number of manufacturers and craftsmen collaborated in all the details. If possible, the exhibit of 1934 was the greatest triumph, for it was held in the midst of a depression and the objects were planned for lean purses. Per day it had the largest attendance, its total for the 63 days of its showing being 139,261. The exhibition of 1940 included the largest showing, upwards of eight hundred objects of house furnishings, and represented the work of 424 designers, craftsmen, and manufacturers in 78 cities and 19 states. This impressive showing of current trends in design, the fifteenth exhibition in the series, gave indisputable evidence of the long way modern design in America had traveled in less than a quarter of a century, a progress in which the Museum had a reasonable and gratifying part.

X. PROGRESS IN SOCIAL WELFARE

Since both in America and elsewhere recent years have been marked by advances in social legislation and a greater concern for the welfare of employees than formerly, it may be of value to outline briefly the steps taken in this field in the Museum since 1905, first by the Trustees, second by the employees themselves.

Pensions and Retiring Allowances

Even as early as 1907 the Trustees, realizing the advisability of some system of retiring allowances if they were to deal justly and generously with the Museum personnel, began actively working on the problem. A special committee appointed for this purpose first recommended a plan of Museum pensions for the retiring employees in the lower salary brackets. The schedule adopted was applicable to those receiving salaries of $1,600 a year or less. The next plan, put into effect a few years later, included each retiring employee who had received a salary of $2,000 or less and was continuously employed for not less than five years; this superseded the earlier schedule. In 1926, through the good offices of Dr. Henry S. Pritchett, then President of the Carnegie Foundation for the Advancement of Teaching, the Museum as an educational institution was admitted to the Teachers Insurance and Annuity Association. Since that time a comprehensive pension and annuity plan has been in effect.

Hospitalization is an expense that comes at some time in almost every person's life and must be reckoned with. In the Museum a number of the Trustees have endowed beds in the private hospitals of New York, and when an employee has fallen ill and needed hospitalization they have made one of these available if it was unoccupied. When the various hospital services on an insurance basis were established, the administration saw to it that the entire Museum personnel was cognizant of what they offered and was given an opportunity to join a group of members from the Museum by the small annual payment. Two hundred and fifty Museum employees have since availed themselves on a voluntary basis of the benefits of the Blue Cross Plan.

The Employees' Association

Meantime the employees have not been idle in their concern for the well-being of their comrades in the Museum. On February 7, 1905, they organized The Metropolitan Museum of Art Employees' Association with 102 original members. The objects of this organization, to which all regular full-time employees of the Museum are eligible and to which nearly all belong, are stated in its constitution to be "to promote a spirit of fellowship among all persons who are in the regular employ of The Metropolitan Museum of Art, to offer aid to disabled or needy members of the Association, and to provide a death benefit fund for the families of deceased members." To accomplish these purposes the dues were set at twenty-five cents a month after an entrance fee of one dollar. The association began with a uniform death benefit of $100, which was later changed to a benefit of from $100 to $200, based upon the length of membership. The Trustees not only approved the founding of the association, suggesting also that the Assistant Treasurer of the Museum should be ex-officio Treasurer of the association, but immediately adopted a resolution pledging to pay a second $100 to the beneficiary of each employee who died after three or more years of service for the Museum, a resolution unfailingly and promptly carried out. Individually several of the Trustees have shown their interest by making annual donations of money to build up the reserves of the association. When enough money had accumulated in the treasury to warrant investing, it was Mr. de Forest who arranged for the purchase of the first bond, one of the Provident Loan Society of New York, an organization which he had been instrumental in founding. For many years the late George Blumenthal not only contributed money but placed his exceptional knowledge and skill in finance at the disposition of the association in securing the wisest investments for its funds.

From the outset welfare has been an active concern of the association. One of the first projects which it recommended was a comfortable and attractive smoking room for the men in which to spend their free time; this was opened in 1911. In 1927 a group of the members known as the Museum Choristers was formed, singing both at association entertainments and at Mr. de Forest's gala eightieth birthday party in the galleries of the Fine Arts Society in April, 1928. In 1930 a separate fund for welfare was created from the accumulated proceeds of the entertainments which the association had been giving annually as benefits. Later, the fund was increased by voluntary contributions from the members. The purpose of the Welfare Fund as stated in the constitution is "to provide financial assistance for members of the Association in an emergency." The chief use of this fund is for loans to the members without interest but on their agreement to repay the amount within a year in monthly instalments. By this method the fund is continually replenished and becomes self-supporting for any ordinary demand upon it.

Another endeavor of the Welfare Committee has been to secure for the members at a low figure the professional services of men of recognized ability as physicians, surgeons, dentists, oculists, and optometrists, thus gaining for the members the most skillful treatment as well as saving them expenses beyond their reach.

The Board of Governors of the association has given extended consideration to the problem of hospitalization, examining all the opportunities offered by companies already established for hospital service on an insurance basis, canvassing the possibility of creating its own hospital service, and most recently investigating the cost and practicability of an over-all service of hospital, medical, and surgical care either with a company already formed or by establishing its own plan with the co-operation of the Trustees. For the present this whole project, while very much alive, is held up awaiting developments.

Two exhibitions of the artistic work of Museum employees have been held under the auspices of the Employees' Association. The exhibitors included members of the staff, attendants and watchmen, workers in the Museum shops, employees who had retired, and by invitation W.P.A. workers then assigned to the Museum. Paintings, sculpture, prints, drawings, photographs, embroidery, weaving, metalwork, ceramics, and cabinetwork revealed a variety of artistic hobbies and an excellence of performance on the part of those who serve others in an art museum. Though hidden away from the visiting public, these exhibitions have had considerable interest for the personnel of the Museum and their friends.

The Ladies' Lunch Club

Soon after 1905 the entrance of a small group of women into Museum employment presented an unforeseen problem in welfare. No preparations for their comfort had been made in advance. Frances Morris, the pioneer woman on the staff, coming to the Museum in 1896, had known General Cesnola's aversion to women assistants and asked no favors. She had an office in the attic where the women congregated and where they ate their lunches, brought from home. But this was only a temporary expedient. Mr. Kent, then Assistant Secretary, and Miss Morris searched for a suitable lunch room and found in the basement, opening on a courtyard, a small suite no longer used by the custodian, and this was turned over to the women. Here a Museum matron, Mrs. Elizabeth Budds, was permitted to prepare and serve a luncheon for the small group, which was soon named the Ladies' Lunch Club. At first it was conducted on a very informal basis: menus were planned and marketing done by members of the club in rotation; later, "Mother Budds" attended to everything, with one member of the club as consultant on menus, another as treasurer. The dues were incredibly low, at first only $3.50 a month for six luncheons a week. It was a place for gaiety and relaxation. Members were privileged to invite guests, often people of distinction in the museum world. Frequently the men of the staff, a bit envious perhaps of the club to which they were not eligible for membership, were guests at especially festive luncheons in holiday mood. The guest book of the club, presented by Mrs. Edward Robinson and adorned with pencil or pen and ink sketches or verbal merriment by the talented guests, now reposes among the memorabilia in the Museum Library, for the club is but a memory. From a mere handful it increased to about forty members, outgrowing the small suite and being assigned larger quarters on the western side of the basement facing Central Park. When Mrs. Budds was retired in 1932 the club was discontinued after a final party in her honor. The need for a separate lunchroom was less urgent inasmuch as the Museum had assumed the management of the public restaurant in the building and, besides, several good restaurants had sprung up in the neighborhood. The room was taken for the Director's lunchroom, served from the restaurant, and to this the women on the staff are welcomed on equal terms with the men.

XI. MUSEUM EXTENSION

"Branch museums are as sea serpents—much talked about but difficult to find," says Laurence Vail Coleman in discussing *The Museum in America.*[1] Nearly thirty years ago certain far-sighted museum administrators—notably John Cotton Dana, Director of the Newark Museum; Henry W. Kent, Secretary of the Metropolitan Museum; and Paul M. Rea, Director of the Charleston (S. C.) Museum—advocated branch museums that in general should parallel the administration and the effectiveness of the constantly growing number of branch libraries in the larger cities of America, thus carrying museum objects to localities far removed from the main building.

Branches of the Museum

It is fully twenty-five years since Mr. Kent began to explore the possibility of establishing a small branch of the Metropolitan Museum on the lower East Side in a section densely populated with people of foreign birth or background who rarely if ever could come to Fifth Avenue and 82nd Street. He mapped out definite plans for organization and administration and a program of essential activities for the branch, asked advice from librarians as qualified counselors, made sketches from which an architect drew plans for the structure, obtained estimates of the cost of construction and maintenance, even entered into negotiations with a well-known real estate firm, which searched for and found a satisfactory building for rent in a location adapted to the purpose; in short, the entire project was ready to be put into execution. But as Museum funds were strained by undertakings already entered upon and could not be stretched to cover such a broadening of the Museum's program and as no one came forward with the necessary money, the branch as planned, and approved in principle by Mr. de Forest as President, never came into existence.

When at last in 1925 the Museum acquired its first branch, The Cloisters, through the munificence of John D. Rockefeller, Jr., it bore little resemblance to Mr. Kent's plan; in location, in magnitude, in character it was different. The Cloisters was far uptown in Manhattan; its nearest neighbors were dwellers in apartments or private

[1] Vol. 1, p. 122.

houses; it had a permanent collection, "the most important assemblage of Romanesque and Gothic sculpture in America"[2]; most of the objects shown had never been in the Main Building; it was devoted solely to the art of one period, the Middle Ages. Under Museum ownership it has never been a typical branch museum; rather it is what might be termed an auxiliary to the Museum and a wonderful one, unique in every way.

John Cotton Dana in Newark was meantime repeatedly urging the advantages of branch museums. In 1917 he wrote: "Museums will soon make themselves effective through loan exhibits and through branches."[3] "Place in convenient and easily accessible rooms, like store rooms on business streets, and in special rooms with separate entrances in school buildings, single objects and small, well-rounded collections in art, science, industry, ethnology, and other fields, such as experience shows will attract a large number of visitors. Manage these branch institutes, when possible, as veritable independent teaching centers, with leaflets and cards descriptive of the Museum's work and its acquisitions for distribution, and with skilled attendants who can describe and instruct as opportunity offers."[4] Later he prophesied: "Every branch . . . is as far as possible fitted to the character of its neighborhood and to the occupations of its residents."[5] Mr. Dana's experience, however, ran parallel to that of the Metropolitan Museum. When in 1929 the Newark Museum wished to establish branches, funds were not available for the rental of space, and the first branch was experimentally but successfully installed in a branch library, Mr. Dana being both librarian and museum director. Today Newark has seven such branches but none on exactly the model earlier recommended.

In 1931 Philadelphia undertook in the 69th Street Branch of the Philadelphia Museum of Art the type of experiment that had been advocated in Newark and for which plans had been made so completely in New York. Under the direction of Philip N. Youtz and with the financial backing of the Carnegie Corporation, a typical branch

[2] *Addresses on the Occasion of the Opening of the Branch Building, The Cloisters*, p. 11.

[3] *The Gloom of the Museum*, Woodstock, Vt., 1917, p. 25.

[4] *The New Museum*, Woodstock, Vt., 1917, p. 16.

[5] *A Plan for a New Museum*, Woodstock, Vt., 1920, p. 51.

museum was conducted in a store opposite an Atlantic and Pacific food store and a five and ten cent store on a very busy block in a suburban section of Philadelphia. Here frequently changing exhibitions, seventeen in one year, were brought from the main museum on Fairmount Parkway. A program of educational activities and of service to the community was carried on by the staff, also from the main museum, who maintained an informal and intimate relation to the visitors. A period of retrenchment brought this experiment to an end in the autumn of 1932, after only a year and a half of existence; but in this short time it had amply proved what Mr. Dana and Mr. Kent had so often said, that a large museum needs branches for its most effective service to the community.

Loans to Other Institutions and to Individuals

Even without a branch museum in a downtown section of New York the Metropolitan Museum lost no chance to extend its influence over distant parts of the city. Every request to the Trustees for the loan of paintings to other institutions that could be met wisely and with safety was granted—in 1913 the appeal from the New York Public Library to borrow paintings suitable for exhibition in its Children's Room, in 1914 the call from the Board of Education for paintings to fill the Municipal Art Gallery at Washington Irving High School, in 1915 the request from the newly established Bronx Society of Arts and Sciences for a group of paintings to be shown in the Lorillard Mansion in Bronx Park,[6] and many more recent appeals. For over a dozen years the New York Public Library and the Museum co-operated in placing exhibitions of Museum paintings in branch libraries; the branches—Aguilar, Chatham Square, Hamilton Fish Park, Saint Agnes, Seward Park, Tompkins Square, Yorkville, and 135th Street—providing the wall space for hanging the pictures, the Museum lending the paintings and sometimes preparing an informal type of catalogue for distribution. When this co-operative effort was discontinued about 1930 at the instance of the Library because "the conditions" were "not favorable in most libraries for pictures," it was recognized by all that the value of such a library-museum undertaking had been demonstrated even with inadequate wall space and lighting.

[6] A fire there damaged several paintings and counseled caution in lending.

From this time on, branch libraries desiring a few paintings or color prints for their walls have made their individual requests directly to the Lending Collections of the Museum,[7] and these have been granted.

In fact, the Lending Collections of the Museum have been functioning as a source of illustrative material on subjects related to art and archaeology ever since an initial group of about twenty lantern slides was made for a lecture in 1907, becoming the nucleus of a collection that grew rapidly to many thousands. Originally planned to provide the Museum instructors and lecturers for the Museum with illustrations for their talks, these were soon made available to schools and other institutions and to individual lecturers. Photographs, color prints, facsimiles of engravings, etchings, and lithographs, and other reproductions were added, and later small groups of original objects—textiles, pottery, and other things. At first the Mississippi River was made the boundary line beyond which material might not be sent because of the time consumed in transportation to and fro, and also in order to leave the Art Institute of Chicago with its extensive lending collections free to supply the needs of western states. By 1933 this restriction was removed and today loans are sent over the entire United States. The loans are made without a rental fee to schools and all tax-exempt institutions in New York City and to the uniformed services and U. S. O. groups throughout the country; to others in New York City and elsewhere in the United States a small rental fee is charged. Sets of reproductions—slides, photographs, and color prints, some with a lecture to be read as the pictures are shown—have been prepared on themes frequently asked for or on subjects related to the school curriculum. In 1940 the resources for lending were suddenly increased by a large number of paintings, the whole list now including over 350 American and 150 European paintings. This rapid growth of the loan collection of paintings came about through a new ruling of the Trustees which made all the American pictures painted in oil since 1900, especially the accumulation bought out of the Hearn Funds (except a very few), immediately available for lending and at the same time decreed that any such painting acquired thereafter should automatically be added to the list for

[7] Later designated as the Extension Division and today known as School Service and Lending Collections.

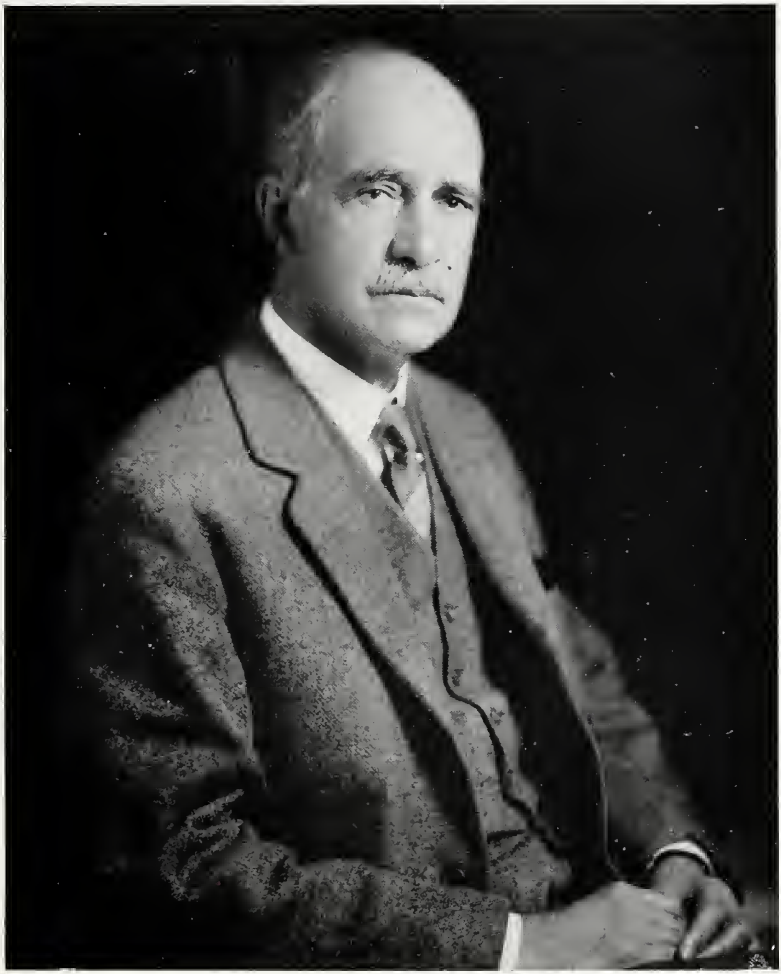
lending one year after its acquisition. By this arrangement all the Museum's modern paintings that are not required in its own galleries may be lent to other museums or to schools, libraries, or other educational institutions. Thus the holding of small exhibitions of Metropolitan Museum pictures became immediately possible in a number of cities over the country simultaneously, thereby furthering the interest in contemporary art. While these cannot be called branch museums, they are exhibitions of Metropolitan Museum objects that travel to far-distant places; they are sponsored and cared for by the borrowing institution.

Through the Office of the Director also the practice of making loans to other institutions in the United States, Canada, and abroad has been carried forward with ever increasing volume during recent years. Sometimes these loans have been desired for special exhibitions in other museums and so have been limited in duration to the length of the exhibition; sometimes they have been made on a semipermanent basis, for an indefinite time or at least renewable annually over several years. The loans are a notable part of the effort to keep as large a proportion of the Museum's possessions as possible busy performing their recognized task of providing pleasure. They also become messengers of goodwill, evidences of the era of reciprocity current in many lands among institutions with similar aims and functions. This Museum, recognizing its own dependence on sister museums for loans to round out special exhibitions, has acceded to requests from others whenever compatible with a proper regard for the rights of its own visitors. Taking as an example the year 1940 as the last one entirely unaffected by war conditions, we find that twenty-one institutions or organizations in the city of New York received loans from the Metropolitan Museum and thirty-seven places from San Diego to Boston displayed Museum objects as loans.

Neighborhood Exhibitions

A few years after the loans to New York Public Library branches were discontinued, another enterprise carried forward the aims for which a branch museum was to have been established; and this development, as frequently in the Museum history, came about as an answer to a succession of demands upon the Museum, the latest, and perhaps the most thoughtful, that of the University Settlement in

Eldridge Street, where the first exhibition was held in 1933. It was a series of circulating exhibitions in various parts of New York City which received the name of Neighborhood Exhibitions; these were placed under the supervision of Richard F. Bach, then the Director of Industrial Relations. They came a step nearer to meeting the conditions and reaping the advantages of a permanent branch, for in practical operation they were temporarily, so far as the function of exhibition was concerned, branches of the Museum. The exhibits were more diversified and more comprehensive than hitherto, consisting of varied classes of art—pottery, sculpture, textiles, metalwork, manuscripts, paintings, and so forth—chosen to represent the culture of a given civilization—Egypt, China, ancient Greece and Rome, the Near East—or the application of artistic principles in a special field, such as European textiles and costumes or arms and armor. They were generally installed in a room set aside as a gallery for temporary exhibits, occasionally in a corridor, a public concourse, or a part of a room used for some other purpose, but always in a place affording an opportunity to create the setting and the spirit of a little museum. They were so located as to take advantage of a clientele already built up, a group of people accustomed to frequent the place in which the exhibition was held—school, college, settlement, museum, library, Young Men's Christian Association or Hebrew Association, or public building. The Museum was responsible for the selection of the objects and met the cost of transportation, installation, guarding, instruction, and any supplementary educational program. The co-operating institution provided the gallery, heat, and light. For several years (1935-1941) the Work Projects Administration furnished daytime guards and instructors. Talks were given upon the exhibits several times a day and the instructors were also ready to answer questions. Motion pictures on related subjects were shown frequently. That a large number of people prevented by distance or expense of travel, however small, from visiting the Main Building were glad to have an easy and informal introduction to art through seeing parts of the Museum's collection near their own homes, the familiarity of their surroundings helping to make the visit a friendly, natural event, was evident from the attendance. From November 1933 to April 1941, the Neighborhood Exhibitions were seen by 2,044,867 people in thirty-four locations in every borough of Greater New York except Brooklyn



WILLIAM CHURCH OSBORN, ELECTED PRESIDENT OF THE MUSEUM JULY 7, 1941
FROM A PHOTOGRAPH BY BLANK AND STOLLER

which was regarded by the Museum as the bailiwick of the Brooklyn Museum; the exhibitions were always open free, sometimes from ten in the morning until ten at night. Except by the attendance figures the net results of such a series of exhibitions are difficult to compute because they are largely intangible. It is possible, however, to point to a contributory influence upon the life of a young lad, Mike Mosco, who frequented one of the Neighborhood Exhibitions at the University Settlement and found delight in drawing or modeling there. He was then a member of a group at the settlement taught by a young sculptor; today a plaster head of his, done when he was fifteen, has been cast in bronze and is in the permanent collection of the Museum of Modern Art.

In 1941 this series of Neighborhood Exhibitions was discontinued largely because of the drain that such an undertaking made upon the manpower and the budget of the Museum, especially since the museum project of the Work Projects Administration, upon which the exhibitions drew heavily, had been ended. The staff must now search for other ways of spreading the Museum gospel without incurring a prohibitive expense.

XII. THE CLOISTERS: THE MUSEUM'S FIRST BRANCH

No more fascinating chapter in museum history can be found than the story of The Cloisters, the branch of the Museum devoted to mediaeval art. The outline of the story runs as follows: a collection of Romanesque and Gothic sculpture brought together and exhibited for somewhat over a decade by an American sculptor with all the fervor of a crusader; purchased by the Metropolitan Museum through the generous enthusiasm of a modern patron of the arts; shown for another ten years in the same simple, picturesque setting, a place of pilgrimage for many; then removed to a location reserved for it, to a new home planned and built with a pondered appropriateness in each detail worthy of the monks who once paced such cloistered walks. The entire narrative took place in the current century. From the standpoint of human interest it has an added appeal. The Cloisters has been successively the realization of a dream—in its original setting that of George Grey Barnard, in its present location the larger dream of John D. Rockefeller, Jr.

The genesis of the idea came to George Grey Barnard the sculptor at the time when he left New York for France to carry out a commission to design two sculptural groups for the Pennsylvania State Capitol at Harrisburg. Knowing that he was greatly indebted to a study of Romanesque and Gothic sculpture for his method of working directly upon the stone and realizing that in America at that time artists had scarcely any opportunity to examine original sculpture, he promised his "students at the League and elsewhere to bring back models in stone and marble, so they would understand how to use a chisel."[1]

To carry out this purpose and, more immediately, perhaps, to pay the workmen at his studio at Moret-sur-Loing near Paris who were busy on the Capitol groups, he set out on a quest for mediaeval sculpture. Not failing to keep in close touch with the art dealers of Paris, he also made a personal search by diligently visiting ruined churches and abbeys, especially in southern France, and exploring the neighboring villages and farms for stones carried off from the ruins

[1] In a letter from Mr. Barnard to Edward Robinson, dated March 3, 1923.

and put to baser uses. In likely and unlikely places his persistence was rewarded by discovering pieces in which his discerning eye recognized great artistic merit. Some of these he sold to art dealers or collectors for his immediate needs; some he kept as the beginning of the collection for America. His success in the search spurred him to a more ambitious aim than supplying artists with study material, none other than the creation in New York of a museum of mediaeval art open to all.

In the collection Mr. Barnard obtained, the collection that today forms the nucleus of The Cloisters, there were four particularly notable groups of architectural sculpture, principally capitals and shafts, from the cloisters of abandoned monasteries in southern France—Saint-Michel-de-Cuxa, Bonnefont-en-Comminges, and Trie, not far from the Pyrenees, and Saint-Guilhem-le-Désert, near Montpellier—and these suggested the name the Barnard Cloisters, later simply The Cloisters. There were also single objects of prime importance in completing the picture of the religious art of the Middle Ages; for example, the tomb effigy of Jean d'Alluye, a torso of Christ on the cross, and wooden figures of the Virgin and Saint John from a Crucifixion group.

In December 1914 Mr. Barnard opened the Barnard Cloisters at 698 Fort Washington Avenue, on a lot adjacent to his studio. The building itself, designed by Mr. Barnard, was a small red brick structure, vaguely resembling a church in plan, with what might be termed nave, aisles, transepts, chancel, and sacristy. In this setting he had placed his finds, creating for them a delightfully informal arrangement and a dim, mysterious lighting and heightening the suggestion of an early church by the fragrance of flowers and the pervasive perfume of incense. The grounds around the building with occasional pieces of sculpture casually placed under the trees gave somewhat the same feeling of peace and tranquillity as does an Old World churchyard. All in all, the place became a Mecca for the artist and the student, enshrining a monastic past in the midst of a modern city.

Mr. Barnard had attempted too large an undertaking for one artist; eight years later he found himself obliged to offer the collection for sale. He determined, however, that it should not be dispersed, and Fate granted this boon in the person of John D. Rockefeller, Jr., who had long known well the Barnard Cloisters and its creator. For many years Mr. Rockefeller had been very familiar with the vicinity of the Cloisters (the northern end of Washington Heights, the highest ridge on the island of Manhattan) and had regarded it as an ideal spot for public enjoyment and recreation because of its great natural beauty and its magnificent views of the Hudson River. He had already possessed himself of nearly sixty acres a little to the north of the Cloisters "with the sole purpose of making it a public park."[2] When he learned that the Cloisters collection was for sale, he offered to the Museum an amount sufficient for its purchase and an additional fund the income of which was to be applied to its maintenance as a public museum. In June 1925, through this most generous gift, the unique Barnard Cloisters became a branch of the Museum and was thenceforth known as The Cloisters.

By this acquisition an alluring prospect opened before the Museum Trustees and staff; theirs was the opportunity to preserve the values Mr. Barnard had created, to begin where he had left off, and to build something even finer on the foundations he had laid. This challenging task was assigned particularly to Joseph Breck, Curator of Decorative Arts and later Director of The Cloisters. He was immediately responsible for making any necessary changes in a way that would enhance, not detract from, the spirit of the whole; for fitting all future accessions into the installation so skillfully that they would seem always to have been a part of it. That the collection would not remain static, that there would be acquisitions, was evident almost immediately by a gift to the Museum of over forty Gothic sculptures, earmarked for The Cloisters, from the collection of Mr. and Mrs. Rockefeller.

When on May 3, 1926, almost a year later, The Cloisters was opened to the public under Museum control, a number of preparatory steps had been taken: the 1,086 pieces in the collection had been accessioned and photographed, a house for the heating plant had been erected, a new gatehouse had been built at the entrance, all the paths had been flagged, the garden of the Cuxa Cloister had been laid out, and everywhere the grounds had been made more attractive, more colorful, by fresh planting. The great appeal of The Cloisters was proved by the attendance during the remainder of that year—over

[2] In Mr. Rockefeller's speech at the opening of Fort Tryon Park on October 12, 1935.

48,000 people, or an average of roughly 200 a day. This was a gratifying number, especially when the difficulty of reaching Fort Washington Avenue and 191st Street in the year 1926 was taken into consideration. No bus passed the door, no subway left its passengers close by; the nearest point to which a public conveyance brought visitors from downtown was Saint Nicholas Avenue and 181st Street, more than a fifteen minutes' walk away. Such, in fact, was the remoteness of this branch of the Museum until 1932, when the Eighth Avenue subway was opened, with the 190th Street station only a few hundred feet from the entrance gate. In 1933 the Fifth Avenue Coach Company took cognizance of the growing number of apartment dwellers in the neighborhood and added a new bus route that passed the entrance.

The first year after the opening of The Cloisters by the Museum witnessed a great change in the appearance of the grounds, for to the south of the building and surrounding the Cuxa Cloister garden, there began to gleam through the branches of the trees a somewhat ghostly structure open to the sky—parapets, shafts, capitals, and arches of a mottled light red and gray-white marble. This was a reconstruction of the arcades in the twelfth-century cloister of Saint-Michel-de-Cuxa from southern France, a reconstruction that could be accurately made from the evidence at hand—the original stones here and abroad and notes and drawings of the cloister before it was completely demolished. Before the Museum acquired The Cloisters one short side had been set up, but there were a sufficient number of the vigorously carved capitals to re-create all four sides, as well as a goodly part of the shafts, bases, abaci, and arches required. Fortunately all the missing stones of the arcades could be duplicated from an old quarry in the side of the mountain between Ria and Villefranche, not far from Cuxa, the very quarry from which the original stones were cut and which had been in operation through all the intervening centuries. Mr. Barnard had already planned for such a reconstruction but the First World War had prevented his carrying out the project. In the spring of 1927 the arcades stood complete; the cloister garth blossomed with iris and roses, box bordered the grass plots, and in the center, where the flagged walks crossed, stood the large basin of the same pink and gray marble that had come from a monastery near Cuxa.

The following year, 1928, brought a notable addition to the collection and a considerable enlargement of the grounds. The addition, a gift from Mr. Rockefeller, was a fine example of fourteenth-century Spanish sculpture, the tomb of Armengol VII, Count of Urgel, from the monastery of Santa Maria de Bellpuig de las Avellanas. The enlargement of the grounds came through the purchase of the property to the south, "to protect the aesthetic effect of The Cloisters" by preventing the erection there of tall apartment houses. As the neighborhood was beginning to be built up rapidly, there was danger of losing one of the special delights of The Cloisters, a feeling of remoteness and repose. This added land was left more or less untouched, with winding paths and an occasional sculpture in a rustic setting to unite it to the rest of the grounds.

During these early years of the Museum's branch The Cloisters, its future as a larger museum on a more advantageous site had been plainly foreshadowed. Even at the time of making the gift that enabled the Museum to possess The Cloisters, Mr. Rockefeller suggested that at some time in the future a new site might be worth considering. Two years later he expressed his opinion that the present location would shortly prove unattractive, both because of the crowding in of the new buildings in the immediate vicinity and because of the change that had come over the outlying parts of the city that formed a backdrop to The Cloisters scene. By letter to the President, Robert W. de Forest, on February 17, 1930, Mr. Rockefeller made a definite offer of a new site on a part of the land to the north that he intended to give to the City as a public park, the erection there of a suitable building, the removal of the collection to its new home, and its reinstallation.

This tract of land, sixty acres in all, he had owned since 1917, much of it purchased from the well-known horseman C. K. G. Billings, whose "castle" had been a landmark on the highest point. The northern hill of his holdings, about four acres in extent, Mr. Rockefeller had selected "as an appropriate site to be crowned with a museum building because of the commanding outlook" which it afforded "over the Hudson River Valley and the entire northern part of the city."[3] Elsewhere he phrased his purpose as "to provide a culminating point of interest in the architectural design of the park and also a more

[3] From the letter of February 17, 1930, to Mr. de Forest.

adequate place to which the Museum's Gothic collections now housed in The Cloisters" might be "removed and displayed to better advantage and with greater opportunity for expansion."[4] When Mr. Rockefeller first purchased the land, he thought of erecting on this site a small structure to house his own collection of Gothic sculptures, but afterward he gave his collection to the Museum for The Cloisters and began to envision the hill as the permanent location of a new Cloisters, free from possible encroachments, larger, yet with all the charm and inspiration of the past.

The Trustees of the Museum on February 26, 1930, accepted this munificent offer in the resolution here printed in part: "Resolved: That the offer of John D. Rockefeller, Jr., to establish the Gothic collections of the Museum in the new location within the park intended to be given by him to the City on the former Billings Estate, and to provide, in accordance with plans acceptable to the Board and to him, a new building for these collections, as well as to pay the expense of moving and installing them in this new building, be gratefully accepted; and that, in accepting this offer, the Trustees wish to place on record their appreciation of its great generosity, of its thoughtful consideration of all details, and of its lasting importance, not only to the Museum but to the city of New York; and to congratulate Mr. Rockefeller and the Museum on the realization of a vision which he has long entertained."

The interest Mr. Rockefeller had in the land we now know as Fort Tryon Park began in his boyhood, when he used to ride horseback over the hill. Even then he thought the region should be a public park. In 1917, when he consummated his ambition to own the land, he offered it to the City. Mayor John Purroy Mitchel heartily approved its acceptance as a public park, but his successor, Mayor John F. Hylan, refused it. On June 5, 1930, during Mayor James J. Walker's term, Mr. Rockefeller again made his offer to the City (this time reserving the four acres on the northern hill for The Cloisters) and it was accepted. But it was not until Mayor La Guardia came to office that funds were appropriated for all the final details that devolved upon the City, such as lighting, water, and sewer connections. Then followed years of skillful landscaping under the direction of Frederick

[4] From the letter of June 5, 1930, to Mayor James J. Walker, offering Fort Tryon Park to the City.

Law Olmsted, Jr., before Fort Tryon Park was opened to the public with appropriate ceremonies on October 12, 1935, and even a longer period before the new Cloisters building crowning the northern height was opened on May 10, 1938.

It may not be amiss to turn aside for a moment and to record the historical significance of the park in which The Cloisters found its permanent home. This was one of the last portions of Manhattan Island to remain in the possession of the Indians. It was not until 1708, eighty-six years after Peter Minuit purchased the island from them, that the land by provision of the Assembly was partitioned among individual colonists. Fort Tryon Park includes the site of the northern outwork of Fort Washington, which on November 16, 1776, was stormed and taken by an army of British and Hessians, though the American soldiers, greatly outnumbered, defended it stanchly. A tablet now commemorates the battle. During the remaining years of the Revolutionary War the site was occupied by the British, and a fort at the highest point of the park was named Fort Tryon for the last British governor of New York.

As we have said, about eight strenuous years passed between the acceptance of the new site for The Cloisters and the opening of the new building. The first five years were spent in planning, for the building must be conceived both as a whole and in many of its details before a stone was moved or a wall built; the last three years were required for the actual construction and for moving and installing the collections, often using them as a part of the building itself. It was a period of absorbing activity, arduous but rewarding. Donor and architect, curators and trustees, contractors and craftsmen were united in an unusual enterprise, one that demanded their best in thought and work. Only so could the building become, what it was justly called by Mr. Blumenthal, "one of the most imaginative and effective structures in America,"[5] "a beautiful and artistic entity rarely equaled."[6]

In 1931 Mr. Rockefeller commissioned Charles Collens of the Boston firm of Allen, Collens & Willis to design the building, and Mr. Collens began his task by taking a trip to Europe to study mediaeval monuments, especially those of southern France, hoping to enter more

[5] *Annual Report of the Trustees for the Year 1937*, p. 2.

[6] *Addresses on the Occasion of the Opening of the Branch Building, The Cloisters, in Fort Tryon Park, the Gift of John D. Rockefeller, Jr.*, p. 15.

fully than ever before into the spirit of mediaeval religious architecture, if perchance he might revive that spirit in his design. He filled his notebooks with sketches and jotted down every suggestion that might add to the appropriateness of the new structure for its purpose. Before the year was out, Mr. Collens submitted tentative plans to Mr. Rockefeller and to the Museum for criticism. They became the starting point for discussion. Mr. Breck, to whom was delegated the responsibility of representing the Museum in all details, and the special committee of the Trustees appointed by the President to approve all plans (George Blumenthal, William Sloane Coffin, Nelson A. Rockefeller, and after Mr. Coffin's death, William Church Osborn) examined Mr. Collens's plans and subsequently his model with great minuteness and made their criticisms as to arrangement of rooms, details of construction, and general character of architecture. Mr. Collens in turn met their comments generously and began to work out revised plans. These again were carefully studied and once more suggestions were made for greater effectiveness and appropriateness. Before the plans had received complete approval Mr. Breck died suddenly in the summer of 1933; he had played his part in administration and in planning with conspicuous ability and devotion. James J. Rorimer, an Associate Curator in the Department of Decorative Arts, who since 1927 had been intimately associated with Mr. Breck in everything related to The Cloisters, fell heir to the responsibility of representing the Museum in all the problems of building and installation, and from that time "brooded over every detail of design, construction, and arrangement," to use Mr. Rockefeller's words.[7]

Mr. Rorimer supervised the making of study models by a group under the Architects' Emergency Committee (later the Emergency Relief Bureau), to show exactly how the four cloisters and the other constructional material should appear when incorporated in the building and even where the important objects—paintings, sculpture, and so on—should be placed. To these models the donor, the architect, and the Trustees devoted their critical consideration. At last in 1934 all the interested parties gave their consent to the plans on the lines submitted, and a year later (May 1935) the President was able to record in the Museum *Bulletin* that the plans had been completed and

[7] In an address made at the opening of The Cloisters, later printed in *Addresses on the Occasion of the Opening of the Branch Building, The Cloisters.*

Mr. Rockefeller had given the funds for the entire cost of construction. The year 1935 saw the actual building begun; the Committee on The Cloisters stepped out of the picture, the Committee on the Buildings with Mr. Osborn as Chairman took their places, dealing with all the problems of construction.

Let us review some of the important decisions that were made in the five years of planning. Fundamental was the question as to the appropriate type of building—whether it should be a beautiful, decorative piece of architecture in the mediaeval style, worthy of being looked at for its own sake without any of the objects built into it, or whether it should be considered only as the casket that enshrines the treasure and so be kept to the very limits of simplicity. In working out the plans and models for The Cloisters the changes made were almost invariably in the direction of simplicity, and the final design adopted was as simple as possible, lest it should direct attention away from the collections for which it existed. Allied to this question was another—whether the building should copy some fine example of mediaeval architecture or perhaps be a composite of several recognized masterpieces. This question was answered in the negative; instead, the plan was developed round the architectural elements in the original collection and several others that had been acquired later by gift or purchase. As the Cuxa Cloister was the largest section of the building and was centrally placed, it was decided to use in the design of the tower of The Cloisters some of the features of a tower still standing at Cuxa. As soon as the central location of the Cuxa Cloister was determined upon, the relation that the other cloisters and exhibition rooms should bear to it became the next question. This was answered by studying the most usual plan in western European monasteries and adapting that to the purpose in hand.

Problems of construction succeeded those of planning. The aim here was to follow mediaeval building precedents so far as feasible; in other words, to give to the modern materials the appearance of the work of the mediaeval craftsman. For example, millstone granite, quarried and cut by hand in New London, Connecticut, was in general the stone of the exterior, but precedents in Romanesque buildings were followed in the dimensions of the individual blocks. The red roof and floor tiles were copied from samples obtained by the curator from the monastery of Saint-Michel-de-Cuxa itself, and so they create the same effect as in buildings in southern France. Frequently old materials were secured to provide a fitting background for the exhibits, as beams for the ceilings, planks for the doors, glass for the windows. Where this was not practicable, very simple, unobtrusive designs were sought in modern woodwork, glass, hardware, and lighting fixtures. Objects in the Museum's collections and photographs and measured drawings of actual details in mediaeval buildings played their part in establishing techniques of construction, and the surfacing of stone, tile, wooden beams, and plaster helped to give the irregularity so much more fitting in such a building than mechanical uniformity.

Parallel with the planning and the early construction of the new building went the care of the old Cloisters, which must not be neglected. In 1934 for the first time an herb garden was planted there, an appropriate innovation since every mediaeval monastery had its herb garden both for medicinal properties and for culinary use.[8] On February 10, 1936, the building and grounds were closed and the work of removing the architectural ensembles stone by stone was begun. Apparently the attractiveness of The Cloisters at its original site did not wane; during less than ten years it was visited by 472,010 people, the largest annual attendance occurring in the last full year, 1935, when 73,353 visitors were recorded, a figure that evidently reflected the interest created by the erection of the new building. On June 10, 1937, the property at 698 Fort Washington Avenue was returned to its former owner, George Grey Barnard, in accordance with the agreement made between him and the Museum in 1925 that it should be reconveyed to him whenever it should cease to be used for the purpose of exhibiting Gothic art.

Just eleven months later, on May 10, 1938, The Cloisters was opened in Fort Tryon Park with appropriate exercises. The President of the Museum, George Blumenthal; the Mayor of the City, Fiorello H. La Guardia; the Commissioner of the Department of Parks, Robert Moses; and John D. Rockefeller, Jr., addressed the members of the Corporation of the Museum and invited guests briefly. Said Mr. Rockefeller, "Thus there is realized today an ideal toward which I have been working for twenty years. . . . If what has been created here helps to interpret beauty as one of the great spiritual and in-

[8] William Mangan, from 1925 the custodian of The Cloisters, building and grounds, by his care created much of its attractiveness in foliage and flower.

spirational forces of life, having the power to transform drab duty into radiant living . . . those who have builded here will not have built in vain." Following the formal exercises a tablet commemorative of Mr. Rockefeller's benefaction was unveiled in the entrance hall by the President.

The opening of the new Cloisters relieved the apprehension of many to whom the informal arrangement and lack of museum atmosphere at the earlier location had made an exceptional appeal and who naturally feared that a larger, finer building, increased collections, and perhaps a more formal arrangement might mean the loss of charm and individuality. Instead, the four cloisters that gave real distinction to the Barnard Cloisters were enhanced by new surroundings and greater space. The Cuxa Cloister, taking its rightful place as a covered passageway connecting the other rooms, was now complete, no longer open to the sky but roofed with tiles copied from those that actually covered the original arches and columns; and the garden with its apple trees and iris, bordered walks and fountain was no less attractive than its predecessor. The superbly carved capitals from the abbey of Saint-Guilhem-le-Désert, the greatest treasures of the original collection, were both protected from the severity of the weather and lighted amply from the same direction as in their own monastery. This was accomplished by an architectural setting suggested partly by the cloister of Saint-Trophime at Arles, with a high wall above the arcades around the court and above the wall a skylight too high to be conspicuous from the visitor's point of view but unobtrusively increasing his enjoyment of the magnificent carving. The Trie and Bonnefont cloisters had become entities, each with a distinctive character, in consequence of their separate settings. The greater space, the absence of other objects, the roofing of the arcades, the gardens that they enclosed, differing from each other yet each appropriate, and the views that they afforded of the Park, the George Washington Bridge, the Hudson, and the Palisades, all created for them new values. To protect the view of the Palisades across the Hudson River in the future, the donor of the building had acquired and presented to the Palisades Interstate Park Commission a considerable part of the New Jersey cliffs.

To those most familiar with the original collection, the opening of The Cloisters in Fort Tryon Park brought an especially surprising revelation of the number and the value of the objects now exhibited there for the first time. As a rule these had been acquired, by gift and purchase, during the years of planning and of construction, many of them without public announcement and frequently intended for a definite functional use in the structure. A few objects formerly shown in the Museum itself, notably the Spanish fifteenth-century painted ceiling and twelfth-century crucifix, had been transferred to The Cloisters as of greater value there in helping to round out the collection. Among the donors Mr. Rockefeller and Mr. Blumenthal had been especially generous in giving up their own treasured possessions or providing money with which the Museum might purchase others that filled a need in the installation.

The entrance to The Cloisters was greatly enriched by two gifts from Mr. Blumenthal which were in the Salle de Musique, a part of his Paris residence that he was willing to have almost completely demolished by their removal. They consist of four traceried windows from the refectory of the convent of the Dominicans at Sens, installed in the Late Gothic Hall, and nine pointed, cusped arches from the fifteenth-century cloister of the Benedictine priory of Froville, forming the exterior of the entrance passageway along the upper driveway. At the entrance to the Saint-Guilhem Cloister was placed a late twelfth-century Romanesque doorway from Reugny, and ten grotesque corbels from Notre-Dame-de-la-Grande-Sauve were used to support the vault in the same cloister, all by Mr. Blumenthal's generosity.

The installation of the Trie Cloister was made more nearly complete by Stephen Carlton Clark's presentation of three of the capitals from his collection. Mr. Rockefeller, desirous of enhancing the collection and especially of fitting worthy objects structurally into the new setting, in 1934 gave a special fund, known as the Gothic Fund, "for the purpose of acquiring objects of Gothic art . . . in connection with the present Cloisters and the proposed new Cloisters." This thoughtful gift enabled the Museum to buy as it built. Probably the most important object purchased through this fund and structurally incorporated in the building is the chapter house from the former abbey of Notre-Dame-de-Pontaut; this was set up adjacent to the Cuxa Cloister, where it belongs ideally both in style and period and in accordance with the usual plan of monastic buildings. Other purchases made possible by the fund and built into the structure include the doorway from the abbey of Moutiers-Saint-Jean, which forms the entrance to the Romanesque Chapel; four sculptures from Cerezo de Riotirón composing a group of the adoration of the Magi and two frescoes from the chapter house of the monastery of San Pedro de Arlanza, not far off in Spain, all of which are installed in the Romanesque Hall; the six stained-glass panels from the church of the Carmelite convent of Saint Severinus at Boppard on the Rhine, which so dominate one room that it is called the Boppard Room; and five stained-glass panels with heraldic arms, probably made for Emperor Maximilian between 1504 and 1506, which have been placed in the windows of the Hall of the Unicorn Tapestries. The greatest gift from Mr. Rockefeller for exhibition in The Cloisters was the priceless set of six tapestries called The Hunt of the Unicorn. "In design, in the beauty of their coloring, and in the intensity of their pictorial realism, they form the most superb ensemble of fifteenth-century tapestries in existence."[9]

Even after the opening of The Cloisters in Fort Tryon Park the collection did not remain static, nor will it do so in the future, we dare to predict. There are still opportunities for securing individual objects and ensembles of the provenance and period that may appropriately be fitted into the present structural installation. It may not grow as rapidly as some other collections of different character, but it is not regarded as finished. In the years since May 1938, two additions of great value have been incorporated in the building: one the gift of John D. Rockefeller, Jr., from his estate in Pocantico Hills, a late fifteenth-century Gothic doorway of limestone that provides an impressive and suitable entrance at the main approach to the Hall of the Unicorn Tapestries, where formerly there was a simple modern opening; the other purchased with funds provided by Mr. Rockefeller, two life-size limestone figures of the Merovingian kings Clovis and Clothar, which originally stood in niches in the doorway from the abbey of Moutiers-Saint-Jean, an abbey Clovis and Clothar founded—these figures by a happy chance it was possible to place again in the very niches for which they were intended. Other less conspicuous additions have been made in the collection exhibited, and the gardens have been improved and expanded season by season.

That such a unique small museum with its constant offer of beauty

[9] *The Cloisters: the Building and the Collection of Mediaeval Art in Fort Tryon Park,* by James J. Rorimer, p. 85.

and order and repose has a steady attraction has been proved by the number of visitors. For the staff of The Cloisters the main task has been to allow full play to its re-creational values, adding to them wherever possible and heightening their appeal by activities in the mediaeval manner, so to speak. The trained companionship and guidance of sympathetic instructors have helped the rooms and cloisters to come to life through a knowledge of their background in history, their purpose and meaning. Beginning with the Christmas holidays of 1938, every Christmas and Easter have been signalized by concerts of mediaeval music in recordings, and recently the records have been played frequently throughout the year, the Gregorian chants sounding forth a harmonious accompaniment, an obbligato if you please, to the monastic scene, and the songs of pilgrims and troubadours as well as the early dance tunes fittingly enlivening the Cuxa Cloister garden. Concerts of church music of the period have several times been exquisitely given by the choir of the Pius X School of Liturgical Music. At Christmas potted plants, greens, sweet herbs, and pomegranates have decked the Saint-Guilhem Cloister and the Romanesque Chapel. Carefully chosen temporary exhibitions to accompany the permanent collections have formed an added attraction to many. In 1941 a contest in photography was arranged for the amateur photographers who find The Cloisters a happy hunting ground; out of the 370 entries three were chosen as prize winners and three more received honorable mention; sixty were given the honor of inclusion in an exhibit.

L'ENVOI

The record is complete. The historian has striven to be entirely objective, giving no place to memory or hearsay but fortifying each statement by published accounts, reports and resolutions, official files, historic addresses, and similar verifiable sources.

The history of the Museum is a story of private initiative, which, taking the place of the government support customary in Europe, succeeded first in inaugurating, then in organizing and developing a new educational agency, of the wisdom that guided the men responsible for the enterprise, of the devotion to ideals and standards which prevailed, and of the service of the specialists, who attained prestige in this century and helped to give success to the plan. And it is the story of noble benefactions—of service, money, treasures of art—not the least of which have been the annual appropriations of the City of New York.[1]

The year 1905, with which the modern era of the Museum began, furnished the occasion, nay, showed the imperative need of an examination of everything pertaining to the Museum—not only its collections, its building, its principles, policies, and methods, but its fundamental purposes as well—to be equipped for a much greater future development, an unparalleled period of generous giving already begun. This scrutiny of the scope and proper administration of the Museum in the twentieth century was carried out wisely, thoroughly, constructively, by the leaders of that day—Trustees, officers, directors. They built upon the foundations already laid, with a just recognition of what had been excellent in the earlier period, and there was much. At the same time they placed a new emphasis upon the Museum's responsibility in the realm of art to satisfy the needs of the people, all the people, not alone those of cultivation and privilege. They searched out new paths to meet changing conditions, so to perform a larger service. The democratic ideal was implicit in the Charter and in other documents of the Museum's past but came to its fruition in expanded and more varied service in the modern era.

[1] In the Appendix the names of those who have been elected or declared Benefactors, of the Trustees and officers, and of the staff may be found; but a complete list of those contributing to the success of the Museum would include a company so great that no mere Appendix could possibly contain them all.

THE CLOISTERS IN FORT TRYON PARK: THE BRANCH OF THE MUSEUM DEVOTED TO MEDIAEVAL ART

A corollary of this new emphasis upon service to all was a greater friendliness in attitude and approach, a "humanness," to quote one officer, to which we find abundant witness through the succeeding years—for instance, giving a helpful welcome to visitors on the threshold of the Museum, providing trained companionship for those who wish to increase their enjoyment through understanding, aiding those who seek expert knowledge for a right appreciation of their artistic possessions.

For a hopeful augury for the future we turn to the past. In the words of Elihu Root, "The spirit of great and noble citizenship lives still in America. The instinct of service, the habit of benevolence, the urge of patriotism, the love of beauty, the devotion to humanity live still in America. And so long as our free republic retains its freedom this institution and all the ranks of other institutions which have come along in the same cause and are inspired by the same spirit will live and increase and be a blessing to mankind."[2] However perplexing the problems of the present and the future, however sobering the obligations laid upon the museums of America through the destruction of war, the past gives confidence for the days to come.

[2] From the address at the unveiling of the tablets to the Founders and Benefactors in 1920. *Bulletin*, vol. XV (1920), p. 151.

APPENDIX

BENEFACTORS OF THE METROPOLITAN MUSEUM OF ART

1870-1945

The men and women whose names are given here have made it possible by their great benefactions to establish more surely the Museum which the Founders in their wisdom created.

Adams, Edward D.	1909
Altman, Benjamin*	1913
Andrews, Gwynne M.*	1931
Andrews, Jane E.*	1932
Arnold, Harriette Matilda*	1943
Astor, John Jacob*	1906†
Baillie, William Elliot*	1931
Baker, George F.	1916
Baker, George F., Jr.	1932
Ballard, James F.	1922
Beatty, William Gedney*	1941
Bing, Alexander M.	1928
Bingham, Harry Payne	1937
Bishop, Heber R., Sr.*	1906†
Blacque, Kate Read*	1938
Bliss, Lizzie P.*	1931
Bliss, Susan Dwight	1945
Blodgett, William Tilden*	1906†
Blumenthal, Florence	1928
Blumenthal, George	1922
Blumenthal, Mary Ann	1939
Bolles, Emma C.*	1934
Brewster, William	1940
Brixey, Richard De Wolfe*	1943
Brown, Mary E.	1906†
Cadwalader, John Lambert*	1915
Chapman, Edith Perry*	1943
Clearwater, Alphonso T.*	1933
Cochran, Alexander Smith	1913
Coles, Elizabeth U.*	1906†
Converse, Edmund C.*	1921
Davis, Benjamin P.*	1915
Davis, Theodore M.*	1930
Dean, Bashford	1924
Dean, Mary Alice Dyckman	1929
de Forest, Emily Johnston	1920
de Forest, Robert W.	1920
Dick, Harris Brisbane*	1916
Dreicer, Michael*	1921
Duveen, Lord, of Millbank	1936
Ellis, Augustus Van Horne	1906†
Eno, Amos F.*	1922
Fahnestock, Harris C.*	1929
Fitz Randolph, William*	1933
Fletcher, Isaac D.*	1917
Friedsam, Michael*	1931
Gary, Emma Townsend*	1937
Gillender, Jessie*	1917
Gillespie, Lillian Stokes*	1915
Graves, George Coe	1920
Griggs, Maitland Fuller*	1943
Grinnell, William Milne*	1920
Guggenheim, Mrs. Daniel	1935
Hammond, James B.*	1915
Harkness, Anna M.	1921
Harkness, Edward S.	1914
Harkness, Mary Stillman	1930
Havemeyer, Mrs. H. O.	1924
Havemeyer, Horace	1929
Hearn, George A.	1906
Hewitt, Frederick C.*	1909
Hill, James Norman*	1933
Hilton, Henry*	1906†
Hochschild, Harold K.	1940
Hoge, John*	1917
Hubbard, Helen Fahnestock	1929
Hudson, Phineas W.*	1929
Huntington, Archer M.	1925

* Declared a Benefactor after decease.
† Created a Benefactor for gifts in previous years.

Huntington, Collis P.*	1925
Huntington, William H.*	1906†
James, Arthur Curtiss	1927
Jesup, Maria De Witt*	1915
Johnston, John Taylor*	1906†
Juilliard, Helen Cossitt*	1920
Keene, Charles S.*	1939
Kennedy, Edward G.*	1933
Kennedy, John Stewart*	1909
Kingsland, Mary J.*	1928
Kress, Claude W.*	1942
Kress, Samuel H.	1928
Lazarus, Amelia B.	1906†
Lee, Samuel D.*	1931
Leland, Francis L.	1912
McDonald, Grant M.*	1942
McGuire, James Clark*	1932
Macy, Edith C.	1923
Macy, V. Everit	1923
Mansfield, Howard	1936
Marquand, Henry Gurdon*	1906†
Merle-Smith, Mrs. Van Santvoord	1943
Mills, Darius Ogden	1906†
Mills, Ogden	1925
Mills, Ogden Livingston*	1938
Moore, Edward C.*	1917
Moore, Edward C., Jr.	1926
Morgan, J. Pierpont	1906†
Morgan, J. Pierpont, Jr.	1916
Morgan, Junius S.*	1906†
Morosini, Giulia P.*	1932
Munn, Charles Allen*	1924
Munsey, Frank A.*	1928
Neilson, Mrs. Francis	1943
Paul, William Christian*	1930
Payne, Oliver H.*	1917
Pell, Alfred Duane*	1925
Peters, Mrs. Samuel T.	1936
Phillips, Henry L.*	1940
Phoenix, Stephen Whitney*	1908
Pratt, Caroline A.	1943
Pratt, Frederic B.	1943
Pratt, George D.	1925
Pulitzer, Joseph*	1912
Reed, Gideon F. T.*	1906†
Reubell, Jean Jacques	1926
Riggs, William Henry	1914
Rockefeller, Abby Aldrich	1930
Rockefeller, John D., Jr.	1924
Rogers, Grace Rainey*	1943
Rogers, Jacob S.*	1906†
Ruppert, Jacob*	1939
Sage, Margaret Olivia	1909
Schall, Frederick W.*	1925
Schiff, Jacob H.*	1922
Seligmann, Jacques*	1919
Sellew, Caroline B.*	1929
Seney, George I.*	1906†
Sloane, William*	1925
Smith, J. Henry*	1906†
Southack, Frederick*	1925
Stillman, Ernest G.	1922
Stone, George Cameron*	1936
Straus, Theresa K.	1942
Thompson, Mary Clark	1906†
Tod, Robert E.	1938
Towne, Henry R.*	1942
Tytus, Charlotte M.	1917
Vanderbilt, Cornelius*	1906†
Vanderbilt, William H.*	1906†
Vanderbilt, William K.*	1920
Walters, Henry	1916
Warburg, Felix M.*	1941
Warburg, Frieda Schiff	1941
Watson, Thomas J.	1945
Whitney, Helen Hay*	1945
Whittelsey, Elisha*	1941
Willard, Levi Hale*	1906†
Wilson, R. Thornton	1943
Wolfe, Catharine Lorillard*	1906†

* Declared a Benefactor after decease.

† Created a Benefactor for gifts in previous years.

TRUSTEES AND OFFICERS WITH THEIR TERMS OF SERVICE

1870–1945

Trustees Ex Officio

The Governor of the State of New York	1870–1874
The Mayor of the City of New York	1870–1874, 1907–
The Comptroller of the City of New York	1874–
The Commissioner of the Department of Parks of the City of New York	1870–
The Commissioner of Public Works	1870–1874
The President of The National Academy	1870–
The President of the American Institute of Architects	1870–1874

Elective Trustees and Officers

Adams, Edward D. (Trustee)	1894–1931
Andrews, William Loring (Trustee, Treasurer)	1878–1920
Aspinwall, William H. (Trustee, Vice-President)	1870–1874
Astor, William W. (Trustee)	1876–1882
Avery, Samuel P. (Trustee)	1872–1904
Baker, George F. (Trustee)	1909–1931
Barlow, Samuel L. M. (Trustee)	1870–1889
Bigelow, John (Trustee)	1887–1911
Bingham, Harry Payne (Trustee)	1937–
Bishop, Heber R. (Trustee)	1882–1902
Bliss, Cornelius N. (Trustee)	1931–
Blodgett, William T. (Trustee, Vice-President)	1870–1875
Blumenthal, George (Trustee, President)	1909–1941
Brown, John Crosby (Trustee, Treasurer)	1895–1909
Bryant, William Cullen (Vice-President)	1870–1874
Butler, Richard (Trustee)	1871–1893
Cadwalader, John L. (Trustee)	1901–1914
Cesnola, Gen. L. P. di (Secretary, Ex-officio Trustee)	1877–1904
Chauncey, Henry (Trustee)	1870–1872
Choate, Joseph H. (Trustee, Vice-President)	1870–1917
Church, Frederic E. (Trustee)	1870–1887
Clark, Stephen C. (Trustee, Vice-President)	1932–
Cochran, Thomas (Trustee)	1932–1936
Coffin, William Sloane (Trustee, Treasurer, Vice-President, President)	1924–1933
Comfort, George F. (Trustee)	1870–1872
Curtis, George W. (Trustee)	1870–1889

Dean, Bashford (Trustee)	1927–1928
de Forest, Robert W. (Trustee, Secretary, Vice-President, President)	1889–1931
Detmold, Christian E. (Trustee)	1870–1874
Dix, Gen. John A. (Vice-President)	1870–1874
Dodge, William E., Jr. (Trustee, Vice-President)	1876–1903
Drexel, Joseph W. (Trustee)	1881–1888
Easby, Dudley T., Jr. (Secretary)	1945—
Fahnestock, Harris C. (Trustee, Treasurer)	1901–1914
Field, Marshall (Trustee, Treasurer)	1931–
French, Daniel C. (Trustee)	1903–1931
Frick, Henry C. (Trustee)	1909–1919
Garland, James A. (Trustee)	1893–1900
Gifford, Walter S. (Trustee)	1945–
Gilbert, Cass (Trustee)	1934–1934
Gordon, Robert (Trustee, Treasurer)	1870–1878
Gould, Charles W. (Trustee, Advisory Trustee)	1915–1931
Green, Andrew H. (Trustee, Vice-President)	1870–1884
Greenway, George Lauder (Asst. Secretary, Secretary)	1932–1944
Griggs, Maitland F. (Trustee)	1935–1943
Halsey, R. T. Haines (Trustee)	1914–1942
Harkness, Edward S. (Trustee)	1912–1940
Havemeyer, Horace (Trustee)	1930–
Hearn, George A. (Trustee)	1903–1913
Hitchcock, Hiram (Trustee, Treasurer)	1885–1900
Hoe, Robert, Jr. (Trustee)	1870–1892
Hoppin, William J. (Trustee, Secretary)	1870–1877
Hunt, Richard M. (Trustee)	1870–1895
Huntington, Daniel (Vice-President, Trustee)	1871–1873, 1874–1903
James, Arthur Curtiss (Trustee)	1918–1941
Johnson, Eastman (Trustee)	1870–1871
Johnson, John G. (Trustee)	1910–1917
Johnston, John Taylor (President, Hon. President)	1870–1893
Jones, Francis C. (Trustee, Advisory Trustee)	1917–1932
Josephs, Devereux C. (Trustee, Treasurer)	1941–
Kennedy, John S. (Trustee, Vice-President)	1889–1909
Kensett, John F. (Trustee)	1870–1872
Kent, Henry W. (Asst. Secretary, Secretary, Secretary Emeritus)	1905–
Kress, Samuel H. (Trustee)	1936–
Laffan, William M. (Trustee)	1905–1909
Lamont, Thomas W. (Trustee)	1936–
Ledyard, Lewis Cass (Trustee)	1914–1932
Lehman, Robert (Trustee)	1941–
Leland, Francis L. (Trustee)	1912–1916
Lovett, Robert A. (Trustee)	1931–
McKim, Charles F. (Trustee)	1904–1909
Mackay, Clarence H. (Trustee)	1929–1932
Macy, V. Everit (Trustee)	1914–1930

MANSFIELD, HOWARD (Trustee, Treasurer)	1909–1938
MARQUAND, HENRY G. (Trustee, Treasurer, President)	1871–1902
MILLET, FRANK D. (Trustee)	1910–1912
MILLS, DARIUS O. (Trustee, Vice-President)	1881–1910
MILLS, OGDEN L. (Trustee)	1934–1937
MORGAN, E. D. (Trustee, Vice-President)	1870–1874
MORGAN, HENRY STURGIS (Trustee, Vice-President)	1930–
MORGAN, J. PIERPONT (Trustee, Vice-President, President)	1888–1913
MORGAN, J. PIERPONT, JR. (Trustee)	1910–1943
MORRIS, BENJAMIN WISTAR (Trustee)	1935–1944
MORSE, SAMUEL F. B. (Vice-President)	1871–1872
NORTON, CHARLES D. (Trustee)	1920–1923
OSBORN, WILLIAM CHURCH (Trustee, Vice-President, President)	1904–
PAGE, ARTHUR W. (Trustee)	1935–
PETERS, SAMUEL T. (Trustee)	1914–1921
PHOENIX, STEPHEN W. (Trustee)	1874–1882
POLK, FRANK LYON (Trustee)	1931–1937
POTTER, HOWARD C. (Trustee)	1870–1885
PRATT, GEORGE D. (Trustee, Treasurer)	1922–1935
PRATT, HERBERT L. (Trustee)	1937–1945
PRIME, WILLIAM C. (Trustee, Vice-President)	1873–1891
PRITCHETT, HENRY S. (Trustee, Advisory Trustee)	1916–1939
PUTNAM, GEORGE P. (Trustee, Secretary)	1870–1872
REDMOND, ROLAND L. (Trustee, Vice-President)	1934–
REID, WHITELAW (Trustee)	1901–1912
RHINELANDER, FREDERICK W. (Trustee, Treasurer, Vice-President, President)	1870–1904
RIGGS, WILLIAM H. (Vice-President)	1870–1874
ROBERTS, MARSHALL O. (Vice-President)	1870–1871
ROCKEFELLER, NELSON A. (Trustee)	1932–
ROOSEVELT, THEODORE (Trustee)	1870–1878
ROOT, ELIHU (Trustee, Vice-President)	1900–1937
ROOT, ELIHU, JR. (Trustee, Vice-President)	1931–
SAXE, JOHN GODFREY (Trustee)	1934–
SMITH, CHARLES S. (Trustee)	1889–1909
STEBBINS, HENRY G. (Trustee, Vice-President)	1870–1871
STEVENS, FREDERIC W. (Trustee)	1874–1881
STEWART, ALEXANDER T. (Vice-President)	1870–1874
STURGIS, RUSSELL, JR. (Secretary, Trustee)	1870–1876
STUYVESANT, RUTHERFURD (Trustee, Vice-President)	1870–1909
SULZBERGER, ARTHUR HAYS (Trustee)	1945–
TAYLOR, MYRON C. (Trustee, Vice-President)	1930–
TUCKERMAN, LUCIUS (Trustee, Vice-President)	1870–1875
VANDERBILT, CORNELIUS (Trustee)	1878–1899
VOORHEES, STEPHEN FRANCIS (Trustee)	1945–
WALES, SALEM H. (Trustee, Treasurer)	1872–1889, 1892–1902
WALTERS, HENRY (Trustee, Vice-President)	1905–1931
WARD, JOHN QUINCY ADAMS (Trustee)	1870–1871, 1873–1901
WARD, SAMUEL G. (Treasurer, Trustee)	1870–1879

Ware, William R. (Trustee)	1885–1903
Watson, Thomas J. (Trustee, Vice-President)	1936–
Webb, Vanderbilt (Trustee)	1937–
Weld, Francis M. (Trustee)	1945–
Weston, Theodore (Secretary, Trustee)	1870–1893
Whitney, Cornelius Vanderbilt (Trustee)	1943–
Whitney, Payne (Trustee)	1922–1927
Whitridge, Arnold (Trustee)	1937–

THE STAFF, 1905–1945

This list includes all who were assistant curators during this period or held positions of equal or greater importance. Minor positions held earlier by those listed are not given. The first date in each case is the year of employment, not necessarily the beginning of the term of the first position named.

Abbot, Edith R. (Instructor, Senior Instructor, Visiting Lecturer)	1915–1944
Alexander, Christine (Asst. Curator, Assoc. Curator, Greek & Roman)	1923–
Alford, Roberta M. (Instructor; Asst. Dean & Supervisor of Adult Education, Education & Extension)	1927–1945
Allen, Josephine Lansing (Asst. Curator, Paintings)	1919–
Avery, C. Louise (Asst. Curator, Decorative Arts; Assoc. Curator, Renaissance & Modern)	1915–
Bach, Richard F. (Assoc., Industrial Arts; Director, Industrial Relations; Dean, Education & Extension)	1918–
Baker, Helen J. (Asst. Librarian)	1908–1941
Balliard, Charles (Photographer)	1879–1908
Bedell, William J. (Photographer)	1908–1918
Bezold, Irma (Asst. Supervisor, Supervisor, Catalogue)	1929–
Boardman, Bradford (Exec. Asst., Exec. Officer)	1926–1940
Bodnarchuk, Elizabeth B. (Staff Lecturer)	1945–
Bolles, Marion P. (Asst. Supervisor, Catalogue; Asst. Curator in charge Textile Study Room)	1924–
Bollo, Paul R. (Draughtsman, Superintendent's Office)	1893–1935
Bonaviez, Henrietta M. (Staff Lecturer)	1936–
Bosch Reitz, S. C. (Curator, Far Eastern)	1915–1927
Boston, Arthur J. (Asst. Keeper, Altman Coll.)	1914–1935
Bowlin, Angela C. (Staff Lecturer)	1942–
Bradish, Ethelwyn (Instructor, Visiting Lecturer)	1923–1944
Breck, Joseph H. (Asst. Curator, Curator, Decorative Arts; Asst. Director, Acting Director [1931–1932], of Museum; Director, The Cloisters)	1909–1914, 1917–1933
Brokaw, Clotilda (Staff Lecturer)	1942–
Brown, Blanche R. (Staff Lecturer)	1942–
Brown, Ruth A. (Chief Cataloguer, Photograph Coll.)	1929–
Buck, John H. (Curator, Metalwork)	1906–1912
Bull, Ludlow (Asst. Curator, Assoc. Curator, Egyptian)	1922–
Bullock, Ena Lloyd (Chief Cataloguer, Library)	1924–
Bullock, Randolph (Asst. Curator, Arms & Armor)	1927–
Burkart, Ruth K. (Staff Lecturer)	1944–1945
Burns, Charles B. (Capt. of Attendants)	1928–1939
Burroughs, Bryson (Asst. Curator, Curator, Paintings)	1906–1934
Burroughs, Louise Guerber (Asst. Curator, Paintings)	1926–

Burton, Harry (Photographer, Egyptian Expedition) . . . 1914–1940
Busselle, Alfred, Jr. (Instructor; Supervisor, Junior Museum; Asst. to Dean, Education & Extension) 1935–1945
Carey, Elise P. (Instructor) 1916–1934
Carey, Henry A. (Asst. Curator, Egyptian; Egyptian Expedition) 1928–1934
Caron, Joseph (Capt. of Attendants) 1921–1941
Chandler, Anna Curtis (Instructor) 1910–1934
Chapman, William (Asst. Superintendent, Superintendent, of Building) 1902–1944
Chase, Beulah Dimmick (Asst. Editor, Assoc. Editor, Editor of Publications) 1928–
Chianelli, Ruth Wood (Asst. in charge Educational Office) . 1942–
Clark, Charlotte R. (Asst. Curator, Egyptian) 1921–
Clarke, Sir Caspar Purdon (Director of Museum; Hon. European Correspondent) 1905–1911
Clarke, Grace O. (Asst. in charge Cinema Work) 1924–1929
Clifford, William (Manager, Art Schools; Asst. Librarian, Librarian) 1892–1941
Comings, Lois Leighton (Asst. Editor, Publications) 1925–1928, 1929–1934
Condit, Louise (Supervisor, Junior Museum) 1943–
Cornelius, Charles O. (Asst. Curator, Decorative Arts; Assoc. Curator, American Art) 1918–1931
Cornelius, Du Pont (Research Fellow, Conservation & Technical Research) 1944–
Cornell, Grace (Assoc. Instructor; Assoc., Industrial Relations) 1926–1941
Coseo, Alice T. (Instructor) 1920–1923
Crooks, Virginia White (Asst. Supervisor, Index of American Design; Asst. Supervisor, Educational Exhibitions) . . . 1926–
Davidson, Henry F. (Secy. to Director, Asst. to Director; Registrar 1905–1945
Davidson, Marshall B. (Asst. Curator, Assoc. Curator, American Wing) 1935–
Davies, N. de Garis (Graphic Section, Egyptian Expedition) . 1907–1939
Davis, Bessie D. (Asst. in charge Lending Coll.) 1913–1928
Dean, Bashford (Hon. Curator, Curator, Arms & Armor) . 1906–1927
Dennis, Faith (Asst. Curator, Renaissance & Modern) . . 1927–
D'Hervilly, A. B. de St. M.(Asst. Curator, Paintings) . . 1894–1919
Dimand, Maurice S. (Asst. Curator, Assoc. Curator, Decorative Arts; Assoc. Curator, Curator, Near Eastern) . . . 1923–
Dimmick, Beulah. *See* Chase
Donnell, Edna (Asst. Curator, Prints) 1925–
Downs, Joseph (Assoc. Curator, Decorative Arts; Curator, American Wing) 1932–
Doyle, James (Printer) 1903–1941
Duncan, Mabel Harrison (Instructor for Members, Membership Lecturer) 1928–1942
Duncan, Thomas D. (Asst. Treasurer) 1893–1914

Dunn, Frank J. (Examiner) 1923–
Easby, Dudley T., Jr. (Secy., Board of Trustees) 1945–
Elliott, Huger (Director, Educational Work) 1925–1941
Evelyn White, Hugh G. (Egyptian Expedition) 1909–1921
Fansler, Roberta M. *See* Alford
Farwell, Beatrice (Staff Lecturer) 1944–
Faxon, Harriet (Secy. to Asst. Director, Secy. to Director) . 1906–1932
Felton, Alice L. (Asst. in charge Photograph & Extension Divisions, Library) 1913–1942
Fenton, Marion E. (Instructor) 1909–1914
Fieldman, Belle (Supervisor, Periodical Room) 1920–
Foote, Elial T. (Asst. Treasurer) 1914–1931
Force, Juliana R. (Adviser, Contemporary American Art) . 1943–
Forsyth, William H. (Asst. Curator, Assoc. Curator, Mediaeval) 1934–
Foster, Frank M. (Chief Clerk, Treasurer's Office; Asst. Treasurer; Asst. Business Administrator) 1925–1944
Franklin, Alice D. (Asst. Librarian in charge Photograph Coll.) 1928–
Freeman, Margaret B. (Instructor; Asst. Curator, Assoc. Curator, in charge The Cloisters) 1928–
Friedley, Durr (Asst. Curator, Acting Curator [1914–1917], Decorative Arts) 1911–1917
Fry, Roger E. (Curator, Paintings; European Adviser, Paintings) 1906–1909
Gardner, Albert T. (Junior Research Fellow) 1941–
Gash, Margaret A. (Asst. in charge Catalogue Division; Supervisor, Catalogue) 1906–1945
Gillett, Charles R. (Asst. Curator, Egyptian & Cesnola Coll.) 1900–1910
Gordon, Robert Alan (Instructor) 1916–1917
Goudy, Alice M. (Asst. to Vice-Director) 1941–
Grancsay, Stephen V. (Asst. Curator, Assoc. Curator, Curator, Arms & Armor) 1914–
Green, Lillian (Asst. in charge Advertising; Co-ordinator, Public Relations) 1920–
Greene, Philip (Asst. in charge Membership) 1905–1942
Greenway, George Lauder (Asst. Secretary, Secretary, Board of Trustees) 1932–1944
Grier, Evelyn B. (Asst. in charge Information Desk; Supervisor, Information Desk) 1919–
Grier, Harry D. M. (Instructor; Asst. to Dean, Education & Extension) 1938–
Grinnell, Isabel Hoopes (Asst. Curator, Greek & Roman) . 1919–1932
Hall, Lindsley F. (Egyptian Expedition; Senior Research Fellow, Egyptian) 1913–
Han, Shou-hsuan (Junior Research Fellow, Far Eastern) . . 1937–
Harris, Paul S. (Asst. Curator, Mediaeval) 1933–1938
Harrison, Laurence S. (Business Administrator) 1940–

Hauser, Walter (Egyptian Expedition; Iranian Expedition; Senior Research Fellow & Field Archaeologist, Near Eastern) 1919–
Havens, Georgiana H. (Chief Reference Librarian) . . . 1919–1945
Hawkins, Ralph Spaulding (Asst. in charge Cinema Work) . 1929–1935
Hayes, William C. (Egyptian Expedition; Asst. Curator, Assoc. Curator, Egyptian) 1927–
Heuser, Mary L. (Staff Lecturer) 1944–1945
Hewitt, Conrad (Superintendent of Building) 1906–1938
Hobby, Theodore Y. (Keeper, Altman Coll.; Asst. Curator, Assoc. Curator, Far Eastern) 1914–
Hoopes, Thomas T. (Asst. Curator, Arms & Armor) . . . 1921–1926
Howe, Winifred E. (Editor of Publications; Editorial Consultant & Historian) 1910–
Hughes, Charlotte H. (Press Representative) 1943–
Hughes, Thomas J. (Capt. of Attendants) 1942–
Ivins, William M., Jr. (Curator, Prints; Asst. Director, Acting Director [1939–1940], of Museum; Counselor) 1917–
Jayne, Horace H. F. (Vice-Director of Museum) 1941–
Jeffery, Margaret (Asst. Curator, American Wing) . . . 1941–1945
Kent, Henry W. (Asst. Secretary, Secretary, Board of Trustees; Secretary Emeritus) 1905–
Knotts, Benjamin (Supervisor, Index of American Design; Supervisor, Educational Exhibitions) 1942–
Kopp, Arthur H. (Chemist) 1932–1938
Koudelka, Bohumila M. (Asst. in charge Publications; Supervisor, Stock & Orders) 1918–
Lansing, Ambrose (Asst. Curator, Assoc. Curator, Curator, Egyptian; Director, Egyptian Expedition) 1911–
Leonard, Jean (Asst. Editor) 1929–1930, 1937–
Levy, Florence N. (General Asst.) 1909–1917
Little, Frances Pond (Asst. Curator, Decorative Arts; Asst. Curator, Assoc. Curator, in charge Textile Study Room) . 1920–1923, 1925–1942
Loughry, J. Kenneth (Asst. Treasurer) 1944–
Lund, George E. (Chief Clerk, Treasurer's Office; Museum Auditor) 1938–
Lythgoe, Albert M. (Curator, Curator Emeritus, Egyptian; Director, Egyptian Expedition) 1906–1934
Mace, Arthur C. (Asst. Curator, Assoc. Curator, Egyptian; Egyptian Expedition) 1906–1928
Marshall, Hetty Vincent (Instructor for Members) . . . 1926–1928
Martin, Jane (Staff Lecturer) 1941–1942
Mason, Willard E. (Director's Asst.) 1913–1942
Mayor, A. Hyatt (Asst. Curator, Assoc. Curator, Prints; Acting Librarian) 1932–
McAllister, Hannah E. (Asst. Curator, Near Eastern) . . 1919–
Merriam, Alice Frank (Asst. in charge Publicity) . . . 1929–1943
Milla, Edward J. (Photographer) 1902–
Miller, Marion E. (Instructor) 1928–1936

Milliken, Patricia (Asst. in charge Reception Desk) . . .	1940–
Milliken, William M. (Asst. Curator, Decorative Arts) . .	1914–1917
Milne, Marjorie Josephine (Asst. Curator, Greek & Roman; Senior Research Fellow, Greek & Roman)	1929–
Montignani, John B. (Asst. Librarian)	1937–
Morris, Frances (Asst. Curator, Decorative Arts; Assoc. Curator in charge Textiles)	1896–1929
Negley, Mabel (Chief Asst., Library)	1918–1941
Newlin, Alice (Asst. Curator, Assoc. Curator, Prints) . .	1921–
Nichol, Robert T. (General Asst. in Research)	1913–1933
Northrup, Marguerite (Asst. Supervisor, Information Desk)	1924–
Olsen, John F. (Printer)	1941–
Paine, John Alsop (Curator, Casts)	1888–1906
Paine, Olivia H. (Asst. Curator, Prints)	1916–
Patterson, Margaret A. (Asst. Supervisor, School Service) .	1937–
Pease, Murray (Assoc. Curator, Conservation & Technical Research)	1941–
Pennell, Ethel A. (Asst. in charge Photograph Division, Library)	1907–1912
Perkins, Lucy O. (Instructor)	1908–1909
Peters, Agnes Drummond (Asst. Editor)	1934–
Phillips, Dorothy Williams (Asst. Curator, Egyptian) . .	1930–
Phillips, Giovanna (Asst. in charge Reception Desk) . . .	1943–1945
Phillips, John Goldsmith (Asst. Curator, Decorative Arts; Assoc. Curator, Renaissance & Modern)	1929–
Pichetto, Stephen S. (Consultant, Conservation & Technical Research)	1928–
Pier, Garrett Chatfield (Asst. Curator, Decorative Arts) .	1908–1911
Plimpton, Russell A. (Asst. Curator, Decorative Arts) . .	1915–1921
Priest, Alan (Curator, Far Eastern)	1928–
Ralston, Ruth A. (Asst. Curator, Decorative Arts; Assoc. Curator, American Wing)	1925–1935
Ransom, Caroline L. (Asst. Curator, Egyptian)	1910–1916
Rechten, Henry T. (Chief Clerk, Treasurer's Office) . . .	1927–
Reinhard, Anita (Asst. Curator, Arms & Armor)	1919–
Remington, Preston (Asst. Curator, Assoc. Curator, Decorative Arts; Curator, Renaissance & Modern)	1923–
Reynolds, Edward J. D. (Chief Clerk, Registrar's Office) . .	1906–1934
Reynolds, Patrick H. (Asst. Curator, Sculpture; Asst. Curator, Art Objects & Textile Fabrics; Registrar)	1886–1913
Richardson, Bernice Cartland (Asst. Curator, Egyptian) .	1913–1924
Richter, Gisela M. A. (Asst. Curator, Assoc. Curator, Curator, Greek & Roman)	1906–
Robinson, Edward (Asst. Director of Museum; Curator, Greek & Roman; Acting Director [1909–1910], Director, of Museum)	1905–1931
Robinson, Juliet W. (Asst. in charge Information Desk) . .	1906–1925
Rogers, Meyric R. (Asst. Curator, Decorative Arts) . . .	1917–1923
Rorimer, James J. (Asst. Curator, Assoc. Curator, Decorative Arts; Curator, Mediaeval; Curator, The Cloisters) . . .	1927–
Rowland, Stanley (Draughtsman, Arms & Armor) . . .	1915–1925

Sachs, Eleanor B. (Asst. Curator, Decorative Arts) . . . 1924–1929
Salinger, Margaretta M. (Junior Research Fellow, Paintings) 1930–
Saxe, Eleanor B. *See* Sachs
Schaad, Elmer A. (Asst. Superintendent of Building) . . . 1931–1942
Scherer, Margaret R. (Exec. Asst., Educational Work; Junior Research Fellow, Education & Extension) 1926–
Scott, Nora E. (Junior Research Fellow, Egyptian) . . . 1931–
Shaw, Stuart M. (Instructor, Senior Staff Lecturer) . . . 1934–
Sheeler, Charles (Consultant in Photography) 1942–1945
Sheidler, Carolyn Hale (Asst. in charge Membership) . . 1943–1945
Simmons, Pauline (Asst. Curator, Far Eastern) 1928–
Smith, H. A. Hammond (Restorer of Paintings) 1906–1927
Smith, Huldah M. (Staff Lecturer) 1941–
Sterling, Charles (Senior Research Fellow, Paintings) . . 1943–
Stoddard, M. Louise (Instructor) 1927–1928
Story, George H. (Curator, Paintings; Acting Director of Museum [1904–1905]; Curator Emeritus, Paintings) 1889-1922
Sugden, Robert P. (Asst. Registrar, Registrar) 1936–
Taggart, Edwin L. M. (Instructor; Supervisor, Radio, Television, & Motion Pictures; Staff Lecturer) 1936–
Taylor, Francis Henry (Director of Museum) 1940–
Taylor, James D. (Asst. Superintendent of Building) . . . 1918–1931
Terrill, Ruth J. (Asst. Supervisor, Supervisor, School Service & Lending Coll.) 1927–
Thomas, William S. (Asst. Registrar) 1934–1936
Tolmachoff, Eugenia (Chief Cataloguer, Catalogue) . . . 1935–
Upton, Joseph M. (Asst. Curator, Decorative Arts; Asst. Curator, Near Eastern; Iranian Expedition; Senior Research Fellow & Field Archaeologist, Near Eastern) 1929–
Urmy, Marion (Secy. to Director & Exec. Asst.) 1940–1945
Valentiner, Wilhelm R. (Curator, Decorative Arts) . . . 1908–1917
Vaughan, Agnes L. (Instructor) 1915–1919
Wallace, John J. (Asst. Superintendent at The Cloisters; Superintendent of Building) 1907–
Wallace, Lucie E. (Asst. Librarian) 1906–1920
Warburg, Gerald F. (Associate in Music) 1942–
Webber, Payson R. (Instructor) 1934–1935
Wehle, Harry B. (Asst. Curator, Assoc. Curator, Curator, Paintings) 1919–
Wilkinson, Charles K. (Egyptian Expedition; Iranian Expedition; Senior Research Fellow & Field Archaeologist, Near Eastern) 1920–
Williams, Hermann W., Jr. (Asst. Curator, Paintings) . . 1937–
Williams, Walter F. (Asst. Superintendent of Building) . . 1901–1922
Winlock, Herbert E. (Asst. Curator, Assoc. Curator, Curator, Egyptian; Director, Egyptian Expedition; Director of Museum; Director Emeritus & Adviser to President) 1906–
Winternitz, Emanuel (Associate, Musical Activities; Keeper, Crosby Brown Coll.) 1942–
Zuckerman, Belle (Asst. to Secretary) 1908–

ONE HUNDRED IMPORTANT PURCHASES
1905–1945[1]

Egyptian Art

Head from statue of God Amūn, black granite. Provenance unknown, late XVIII Dynasty. Rogers Fund, 1907

Tomb of Raʿ-emkai, limestone. From Sakkareh, V Dynasty. Rogers Fund, 1908

Sculptor's trial piece with head of Djoser, limestone. From the Delta, III Dynasty. Rogers Fund, 1911

Statuette of Se'n-Wosret I, cedar wood. From Lisht, XII Dynasty. Rogers Fund and contribution from Edward S. Harkness, 1914

Jewelry and caskets. From el Lahun, XII Dynasty. Rogers Fund and contribution from Henry Walters, 1916

Models (13) from the tomb of Meket-Rēʿ, painted wood. From Thebes, late XI Dynasty. Rogers Fund and contribution from Edward S. Harkness, 1920

Statue of Ḥat-shepsūt, marble. From Deir el Baḥri, Thebes, XVIII Dynasty. Rogers Fund, 1929

Sphinx of Ḥat-shepsūt, red granite. From Deir el Baḥri, Thebes, XVIII Dynasty. Rogers Fund, 1931

Head from statue of Ramesses II, painted quartzite. From Karnak (?), XIX Dynasty. Rogers Fund, 1934

The Hawk-god Horus, basalt. From Heliopolis, XXX Dynasty. Rogers Fund, 1934

Greek and Roman Art

Marble gravestone of a brother and sister. Athenian, about 540 B.C. Acquired in fragments from 1911 to 1937. Rogers and Munsey Funds

Terracotta statue of a warrior. Etruscan, about 500 B.C. Kennedy Fund, 1921

Bronze statuette of a horse, perhaps from a chariot group. Greek, about 480 B.C. Fletcher Fund, 1923

Bronze water jar with sculptural decoration and an inscription stating that it was won as a prize at the Argive games. Greek, about 460 B.C. Fletcher Fund, 1926

Head from a marble grave relief, from the Lansdowne collection. Athenian, late V century B.C. Fletcher Fund, 1930

Terracotta bowl for mixing wine and water, decorated by the painter Lydos. Athenian, about 550-540 B.C. Fletcher Fund, 1931

Marble statue of a youth. Archaic Greek, about 600 B.C. Fletcher Fund, 1932

Set of gold jewelry known as the Ganymede Jewelry. Greek, second half of the IV century B.C. Dick Fund, 1937

[1] Ten purchases from each department, selected by the curator as most important and arranged in the order of acquisition.

Lower part of a marble gravestone, with a chariot scene in a panel. Athenian, about 540 B.C. Fletcher Fund, 1938

Bronze statue of a sleeping Eros. Hellenistic style, about 250-150 B.C. Rogers Fund, 1943

Near Eastern Art

Animal rug from the mosque at Ardabil. Persian, Safavid, early XVI century. Hewitt Fund, 1910

Cartouche rug from the Yerkes collection. Persian, Safavid, early XVI century. Hewitt Fund, 1910

Large brocaded velvet carpet from the collection of the kings of Saxony. Persian, Safavid, about 1600. Joseph Pulitzer Bequest Fund, 1927

Marble relief from a Buddhist shrine. Indian, II century. Rogers Fund, 1928

Pottery jug with openwork decoration, dated 1215/16, from the Macy collection. Persian, Saljuk, XIII century. Fletcher Fund, 1932

Large dish with lustered decoration from the Macy collection. Persian, Saljuk, about 1200. Fletcher Fund, 1932

Gilded silver dish with niello inlay, representing King Peroz I (457-463) hunting. Persian, Sasanian, V century. Fletcher Fund, 1934

Glass bottle with enameled decoration. Syrian, Mamluk, early XIV century. Rogers Fund, 1941

Animal rug from the Hapsburg collection in Vienna. Persian, Safavid, first half of the XVI century. Rogers Fund, 1943

Bronze ewer with silver inlay from the Morgan collection. Persian, Saljuk, early XIII century. Rogers Fund, 1944

Far Eastern Art

Lohan, glazed pottery figure. Chinese, variously dated from late T'ang to early Ming dynasty. Fletcher Fund, 1920

Kuan Yin, stone figure from Yün Kang. Chinese, Wei dynasty (386-550). Rogers Fund, 1922

Tenjin Engi: story of Michizane Sugawara, hand scroll, painting on paper. Japanese, Kamakura era (1186-1334). Fletcher Fund, 1925

Departure and temptation of Buddha, gray marble relief. Indian, school of Amarāvatī, end of the II century A.D. Fletcher Fund, 1928

Stele, stone. Chinese, Wei dynasty, dated A.D. 533-543. Rogers Fund, 1929

Tuan Fang altar set, bronze. Chinese, Shang and early Chou dynasties. Purchase, 1924; Munsey Fund, 1931

Standing Bodhisattva, wood sculpture. Chinese, Yüan dynasty (1280-1368), dated 1282. Joseph Pulitzer Bequest Fund, 1934

Altarpiece, gilt-bronze, from the collection of Mrs. John D. Rockefeller, Jr. Chinese, Wei dynasty, dated A.D. 524. Rogers Fund, 1938

Tribute Horse, painting on silk. Chinese, early Sung dynasty (960-1279). Rogers Fund, 1941

Two fragments of fresco painting by an unidentified artist. Chinese Turkestan, VI century A.D. (?). Rogers Fund, 1944

Mediaeval Art (including The Cloisters)[2]

"The Rose Tapestries," three tapestries representing courtiers with roses. Franco-Flemish, XV century. Rogers Fund, 1909
Stained-glass window depicting the Tree of Jesse. German, lower Rhenish, about 1300. Hewitt Fund, 1922
Separation of the sheep from the goats, marble relief, part of a sarcophagus. Early Christian, IV century. Rogers Fund, 1924
Embroidered chasuble, "opus anglicanum." English, first third of the XIV century. Fletcher Fund, 1927
Saint James the Less, wood sculpture. German, Rhenish, second half of the XIII century. Fletcher Fund, 1928
King Arthur tapestry. French, Paris, end of the XIV century. Munsey Fund, 1932
Virgin and Child, limestone, painted and gilded, from Poligny. French, Burgundian school, about 1450-1475. Rogers Fund, 1933
Architectural sculpture from the church of Notre-Dame du Bourg at Langon. French, XII century. Rogers Fund, 1934
Crucifix, wood sculpture. Spanish, school of León, second half of the XII century. Samuel D. Lee Fund, 1935
Annunciation tapestry. Franco-Flemish, Arras, 1420-1435. Rogers Fund, 1945

Renaissance and Modern Art

Bedroom from the Palazzo Sagredo. Italian, Venetian, first quarter of the XVIII century. Rogers Fund, 1906
Angel of the Annunciation by Matteo Civitali. Painted terracotta. Italian, Lucca, second half of the XV century. Hewitt Fund, 1911
Cassone with painted panel depicting the conquest of Trebizond in 1461. Italian, Florentine, about 1475. Kennedy Fund, 1914
Stained-glass windows (2), depicting (1) Moses and the Law and (2) the Deluge, and four stained-glass roundels en suite, from the abbey of Flavigny in Lorraine. French, about 1530-1535. Joseph Pulitzer Bequest Fund, 1917
Armoire, with carved and painted decoration. French, Burgundian, about 1553. Rogers Fund, 1925
Chair (sgabello), walnut, carved and partly gilded, from the Strozzi palace. Italian, Florentine, about 1490. Fletcher Fund, 1930
Dining-room from Lansdowne House, London, designed by Robert Adam. English, about 1765. Rogers Fund, 1932
Dining-room from Kirtlington Park, Oxfordshire. English, about 1742-1750. Fletcher Fund, 1932
Adam by Tullio Lombardo. Marble. Italian, Venetian, about 1490-1495. Fletcher Fund, 1936
Intarsia studiolo from the ducal palace at Gubbio, made for Federigo da Montefeltro. Italian, about 1479-1482. Rogers Fund, 1939

[2] Selected in the absence of the curator by William H. Forsyth and Margaret B. Freeman, associate curators. The objects chosen do not include any purchased from the Gothic Fund, given by John D. Rockefeller, Jr., expressly for the obtaining of examples of Gothic art for The Cloisters. These important gifts are referred to on pages 221 f.

The American Wing

Paneled room with painted decoration, from Marmion, King George County, Virginia, about 1750. Rogers Fund, 1916

Highboy, Chippendale style, made in Philadelphia, about 1765. Kennedy Fund, 1918

Bed with painted cornice, from the Derby House, Salem, Massachusetts, about 1795. Kennedy Fund, 1918

Sofa, Queen Anne style, made in Philadelphia for Stenton, the home of James Logan, about 1750. Rogers Fund, 1925

Block-front chest of drawers with label of John Townsend, Newport, about 1765. Rogers Fund, 1927

Glass goblet with cover made by Amelung in New Bremen, near Frederick, Maryland, 1788. Rogers Fund, 1928

Looking glass made in New England about 1760. Joseph Pulitzer Bequest Fund, 1933

Parlor from the Hart House, Ipswich, Massachusetts, built about 1640. Munsey Fund, 1936

Large silver bowl made by Cornelius Kierstede, New York, about 1710. Samuel D. Lee Fund, 1938

Highboy with japanned decoration, made in Boston about 1735. Joseph Pulitzer Bequest Fund, 1940

Paintings

Madame Charpentier and Her Children, by Pierre Auguste Renoir, 1841-1919. Wolfe Fund, 1907

Mars and Venus United by Love, by Veronese (Paolo Caliari), 1528?-1588. Kennedy Fund, 1910

The Meditation on the Passion, by Vittore Carpaccio, 1455–1523-1526. Kennedy Fund, 1911

The Harvesters, by Pieter Bruegel the Elder, active 1551, died 1569. Rogers Fund, 1919

Studies for the Libyan Sibyl, by Michelangelo, 1475-1564. Joseph Pulitzer Bequest Fund, 1924

The Adoration of the Shepherds, by Andrea Mantegna, 1431-1506. Bing Fund, 1932

The Crucifixion, The Last Judgment, by Hubert van Eyck, died 1426. Fletcher Fund, 1933

Le Mezzetin, by Jean-Antoine Watteau, 1684-1721. Munsey Fund, 1934

The Birth of the Virgin, by Fra Carnevale? (Bartolommeo di Giovanni Corradini), active 1456-1484. Rogers and Gwynne M. Andrews Funds, 1935

Venus and the Lute Player, by Titian (Tiziano Vecelli), 1477?-1576. Munsey Fund, 1936

PRINTS[3]

XV and XVI century illustrated books
XV and XVI century woodcuts
"Ornament"
Early Italian engravings
Early German engravings
The work of Dürer
The work of Marcantonio
The work of Lucas of Leyden
French XVI century prints
Prints by Goya

ARMS AND ARMOR

Etched and gilded armor for man and horse, made for Galiot de Genouilhac. French or Italian, dated 1527. Rogers Fund and contribution from William H. Riggs, 1919

Sallet, enclosed in an embossed bronze-gilt lion's head. Italian, Venetian, 1460. Dick Fund, 1923

Crossbow of Matthias Corvinus, King of Hungary. Hungarian, dated 1489. Rogers Fund, 1925

Wheellock hunting gun. German, Munich, dated 1668. Proceeds of Sales of Objects of Art, 1929

Harness of George Clifford, third Earl of Cumberland. English, Greenwich, 1590. Munsey Fund, 1932

Harness of Henry Herbert, second Earl of Pembroke. English, Greenwich, 1580. Rogers Fund, 1932

Harness of Anne de Montmorency, Constable of France. Italian, 1555. Dick Fund, 1932

Sword of Ambrogio di Spinola. Italian, 1600. Rogers Fund, 1932

Embossed parade armor of Henry II of France. French or Italian, 1550. Dick Fund, 1939

Spangenhelm. Frankish, A.D. 600. Dick Fund, 1942

[3] In the Department of Prints it is impossible to pick out ten most important prints obtained by purchase. Instead, the curator has named the most important series of prints brought together over the years, predominantly by purchase.

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